

BAYREUTH PROVIDES NEW SINGERS AND 'PARSIFAL' DECOR

Composer's Grandson, Wieland Wagner, Designs New Scenery and Costumes—Hofmann and Wittrisch Add Distinction

Roller's Sets Abandoned

Furtwängler Replaced by Tietjen as Conductor of 'Lohengrin,' But Remains at Orchestral Helm for 'Parsifal' and the 'Ring' Cycle

By GERALDINE DE COURCY

BAYREUTH, Sept. 1.

THROUGH the Bayreuth practice of repeat performances for the second year, and the fact that this Wagnerian citadel has now become the leading rural circuit for the Berlin State Opera, there is little to be said of the performances this year that was not said last year or in connection with one of the periodical 'Ring' Cycles under Furtwängler in Berlin.

As a matter of fact the yield of new impressions was exceedingly scanty. They were provided mainly by the first Bayreuth appearance of two artists, Ludwig Hofmann and Marcel Wittrisch; the replacement of Wilhelm Furtwängler by Heinz Tietjen as conductor of 'Lohengrin'; and Wieland Wagner's new scenery and costumes for 'Parsifal.' The one definitely positive impression of the three was made by the King Henry and the Hagen of Herr Hofmann, both already familiar to Berlin and New York audiences. The next in order of interest and importance was the re-investiture of 'Parsifal' and the final abandonment of Alfred Roller's ill-starred designs which have been a continuous bone of contention in Wagnerian circles since their introduction four years ago.

A Stage Director as Conductor

With Furtwängler at the orchestral helm for 'Parsifal' and the 'Ring', the wisdom of depriving him of 'Lohengrin' was questionable, to say the least. It is no new thing in Germany for a conductor to assume the role of stage director in an effort to obtain that "magnificence of uniformity" which is supposed to be the essence of ensemble perfection. But the assumption of the dual role by a stage director is neither so frequent nor so logical, if the music is not to sell its birthright for a mess of dramatic pottage that after all is of secondary importance even in the projection of a music drama.

Heinz Tietjen, as the world of opera
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Seen at the Berkshire Music Festival



Wide World



Sisson

Above, Serge Koussevitzky, Rehearsing the Boston Symphony. Below, Gertrude Robinson Smith (Centre), President of the Berkshire Symphonic Music Festival, Applauds the Opening Work at the First Concert. Madame Koussevitzky is Seated at Miss Smith's Left

Berkshire Festival Makes Orchestral History

By GRACE MAY STUTSMAN

STOCKBRIDGE, MASS., Aug. 20.

ORCHESTRAL history in variety was made at the fourth annual Berkshire Symphonic Music Festival which closed on Aug. 15, after two week ends devoted to six symphonic programs by the Boston Symphony, with Serge Koussevitzky, its permanent conductor, on the podium. Readers of MUSICAL AMERICA will recall that the estate of Tanglewood

was presented to the orchestra last winter by Mrs. Gorham Brooks and her aunt, Mary Aspinwall Tappan as a permanent home for its annual summer music festivals. The series of concerts under discussion marked the first appearance of the orchestra in its new home, and without benefit of soloist, it drew enormous audiences for each of the half dozen performances, in the course of which it is estimated that at
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HOLLYWOOD'S BOWL SEASON BREAKS PAST RECORDS

35,000 More Persons Attend the Series Than in Previous Year — "Symphony Nights" Increase Average Attendance

Season Is International

Chavez, Klemperer, Kindler, Lert, Kurtz and Reiner Among Conductors — Three Ballets, Two Operas and Soloists Add to Last Weeks of Season

LOS ANGELES, Sept. 10.

THE Hollywood Bowl season came to a close with an all-Wagner program, Otto Klemperer conducting, on the evening of Sept. 3. It was a magnificent ending to a season for which the management has every reason to be proud. Almost insuperable difficulties were surmounted to make this one of the most interesting and successful of recent summers.

Despite the fact that the entrance to the Bowl, Highland Avenue, is undergoing a widening process, and therefore, practically closed to traffic, some 35,000 more persons heard the twenty-four concerts than a year ago. This in itself is a sizeable gain. In the mind of Mrs. Leiland Atherton Irish, manager of the Los Angeles Philharmonic, the most encouraging fact is to be found in the increase on "symphony" nights, when an average of almost 2,000 more persons attended this summer than last. Another interesting trend, which will doubtlessly be an important factor in planning next summer's program, is revealed in the popular response for opera in the Bowl. It would be surprising if the management did not undertake plans to present Wagner's music dramas on a scale hitherto undreamed of. The perfection of lighting and sound devices has attained a point where such a venture would seem feasible.

Americans Conduct

The season has been of truly international character, with two native-born conductors sharing the podium with the famous and near-famous of other lands. The fourth week, opening on Aug. 3, brought Carlos Chavez of Mexico City, for two programs. There was a hearty reception and response for his talents.

Those who expected some highly spiced Spanish rhythms, had to be satisfied with rather pallid performances of the 'William Tell' Overture, Tchaikovsky's 'Pathétique' Symphony, and a none too exciting work by the conductor, entitled "H.P." Ballet, Suite No. 1. De Falla's 'Three Cornered Hat', Ravel's 'Pavane' and Stavinsky's 'Fire Bird'

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Yehudi Menuhin to Play Concerto by Schumann Hidden for Eighty-four Years



Wide World

Yehudi Menuhin Studying the Long-hidden Score of the Schumann Violin Concerto, Which He Has Obtained the Right to Play for the First Time During the Coming Season

SAN FRANCISCO, Sept. 1. YEHUDI MENUHIN, who is about to emerge from his two-year retirement in the Santa Cruz Mountains, has obtained the right to play, and in St. Louis on Nov. 12 will present for the first time a long-hidden Violin Concerto by Robert Schumann. This Concerto in D Minor, comprising three movements, was composed in 1853, the year before Schumann's mind gave way; was written for and given to Joseph Joachim, and it was Schumann's hope to lead the Düsseldorf orchestra in the first performance of it with Joachim as the soloist. But it was never played in public.

The reasons for Joachim's subsequent dealings with the concerto are shrouded in mystery. Not only did he refuse to play it himself, or even edit it, but in his will he ordered that it should not be played or published until 100 years after Schumann's death. That would be 1956.

The manuscript score is in the State Library of Berlin where, since Joachim's death in 1907, it has lain in the care of Georg Schünemann, archivist. Through the untiring efforts of Herr Strecker of the publishing firm of B. Schott's Söhne of Mainz, which is to print the work, Yehudi Menuhin has obtained the consent of Herr Schünemann, of the German government, of Joachim's son, of Schumann's eighty-six-year-old daughter (now living in Switzerland) and of various other heirs to give the first public performances of the concerto.

The young violinist received a photostat copy of the score from Germany on April 7 last. The more he studied it the more enthusiastic he became. He pronounces it a great classical concerto worthy to rank with those of Beethoven and Mendelssohn. He had been studying Schumann's 'Phantasie', Op. 131, for violin and orchestra, also composed in 1853, and had decided to restore the original text of this work in his concerts of the coming season, when the concerto manuscript arrived from Germany.

"The concerto," says his father, Moshe Menuhin, "again vindicated Yehudi's belief in the utter soundness

of mind and integrity of the inventive genius of Schumann when he wrote the 'Phantasie' in 1853, and when he wrote his famous Sonata in D Minor, composed in 1851. Yehudi always protested against licentious remarks made by performers, conductors and composers casting reflections upon the sanity of Schumann and thus allowing themselves the right to mutilate through revisions and editions the inspired compositions of the great Master.

"What strikes Yehudi even more is the extraordinary thematic similarity of the Brahms concerto to this Schumann concerto. He read and sang it to himself and finally drafted his sister Hephzibah to accompany him on the piano. They played it over and over again the whole day! Yehudi saw in it really inspired Schumann music, genuine, sorrowful, romantic, mature and lyrical music such as only Schumann knew how to write. Then they took out the Brahms violin concerto and played it through again. What strange similarities, what glorious and gigantic contrasts, true Schumann and true Brahms!

... The Brahms concerto already reached its immortal niche in the firmament of music, the other still dead and buried in heaps of hidden manuscripts of Joachim since 1907, never published, never played in public, the public for whom it was written!

"Realizing the great value of the Schumann manuscript, Yehudi wrote Herr Strecker, expressing his happiness at the discovery, asking that the latter explain at once why the work could not be played in public; pleading with Herr Strecker that he do everything possible to obtain the rights to publish the work and offering to play it in public everywhere this coming season and thus restore the honor of Schumann's memory. Yehudi asked no special rights or monopolies for this, only insisting that it must remain pure Schumann, exactly as it left his hands and soul with no mutilations."

In the coming concert season the young virtuoso will play the Schumann concerto, together with the Brahms concerto on the same program, in St. Louis, New York, Boston, Philadelphia and other American cities and in London, Amsterdam, The Hague and Paris.

NEW OPERA UNION GETS LABOR GRANT

American Guild of Musical Artists Is Formed by Merger of Groups

The American Guild of Musical Artists obtained an American Federation of Labor charter on Aug. 30 following earlier action by which the Guild and the Grand Opera Artists Association merged. The charter grant was made by the governing board of the Associated Actors and Artists of America, the A. F. of L. group with jurisdiction over all classes of performers, at a meeting at the Actors Equity Association.

The chartering of the guild brings under the jurisdiction of the A. F. of L. some of the best known concert and operatic stars in the country. Lawrence Tibbett is president and other officers include Richard Crooks, Deems Taylor, Grace Moore, Paul Whiteman, Lily Pons, Albert Spalding, Gladys Swarthout and Armand Tokatyan.

For the "Best Interests"

Frank Gillmore, president of the Associated Actors and Artists of America, in announcing the merger and subsequent grant, said he hoped the combined group would operate "to advance the best interests of all in both groups."

The peaceful settlement of the differences between the G. O. A. A., and the American Guild, which have been arguing for the last few weeks, became possible recently when the officers of the groups met and arranged for a merger agreement. Giuseppe Interrante, president of the G. O. A. A., will become vice-president of the merged group, which will use the name of American Guild of Musical Artists.

The guild will devise a standard minimum contract and will seek acceptance by opera and concert managers of an A.G.M.A. "shop" in its drive to unionize grand opera artists.

The guild has begun organizing activities in New York, San Francisco and Los Angeles and has projected meetings for Chicago, Philadelphia and Boston. Minimum standards for inclusion in the guild's form contract will be established before Sept. 16. No maximum levels for salaries, however, will be fixed. The A.G.M.A. "shop" will be similar in principle to those enforced by the Screen Actors Guild and Actor's Equity Association. Artists will not have to become members to obtain engagements, but they will have to join after contracts for their appearances have been signed.

NEW STRAUSS OPERA

German Composer Completes 'Friedenstag' for Munich State Opera

MUNICH, Sept. 1.—Richard Strauss, dean of German composers, has completed his twelfth opera, 'Friedenstag', to a libretto by Josef Gregor of Vienna. The work will be performed next summer at the Munich State Opera.

His last preceding work for the lyric stage was 'The Silent Woman', which had its world premiere in Dresden on June 24, 1935. The libretto of that work was written by Stefan Zweig, a non-Aryan, and Strauss, who thereby incurred the displeasure of the Nazis, was relieved of his offices as president of the Reich Cultur Chamber and chairman of

the Federation of German Composers. Mr. Gregor, the new librettist, is an Aryan.

CZECHOSLOVAKIA SPA SPONSORS FESTIVAL

String Ensembles from Many Parts of Europe Participate in Concerts

TEPLICE, Czechoslovakia, Sept. 1.—At the Bad Trencianske in this picturesque little town has been celebrated for two weeks what was heralded as the first chamber music festival of Europe.

Every night concerts by string ensembles from all parts of Europe, including Athens, Rome, Sofia, Brussels, Berlin, Vienna, Karlsbad, Budapest and, of course, Prague, have been given. They are performed in a hall which accommodates 300 people, an ideal size for this type of program, and the enterprise, which was the vision of Dr. Jan Toppinka, director of the Spa, has the backing of the government to the sound tune of a substantial subsidy. And with a sincere show of pride, all the mail is stamped "Fêtes Européennes de la Musique de Chambre." Besides Dr. Toppinka, who combines the rare quality of the idealist and the practical director, there are associated with him, Dr. Sylvestre Hippmann, Dr. O. E. Kramer and Dr. Paul Diamant. Erich Schamschild is concert manager.

Modern Works Heard

All the concerts are of excellent quality and some are of rare distinction. The Brussels Quartet played Smetana's 'Aus Meinem Leben' so well that it proved again that musical understanding transcends national and racial boundaries. The Bohemian Quartet, which has performed throughout the country has also been heard by enthusiastic and attentive audiences. A modern composition is presented upon each program and many composers are here in person. With all the members of various ensembles gathered here—with their families—there are endless discussions and to hear the variety of tongues reminds one of the Tower of Babel. The groups always attend each others' rehearsals.

There are chamber music clubs throughout this country, club houses where visitors may either listen or play with persons whom they have met for the first time. One such in Prague is called The Herold Club. K. Branberger is president, and it boasts 700 members. But the surprising thing is that there are similar groups even in the smaller towns, all forming a very important part in the life of the people.

The directors of the Teplice Festival are making an effort to have an American group represented next year, and as a member of the Philadelphia Orchestra and of the Philadelphia String Quartet, it seems to me that in such a festival the future of chamber music and its place in the musical world is assured.

ARTHUR BENNET LIPKIN

"The Ring" Staged by Munich Opera in Vichy

VICHY, Sept. 3.—The first of the four music dramas of 'Der Ring des Nibelungen' was given last evening by the forces of the National Opera of Munich, Franz von Hoesslein, conductor. Appearing in these productions, which will be given through Sept. 9, are Gertrud Rüniger, Karin Branzell, Hans Hermann Nissen, and Ludwig Weber.

Berkshire Festival Audiences Total 30,000

Despite Heat and Humidity, Dr. Koussevitzky and Boston Symphony Achieve Noteworthy Success—Campaign for Permanent Building Starts

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least 30,000 persons heard this superb group.

In building his programs, Dr. Koussevitzky exercised both restraint and good judgment when he selected conservative yet tuneful and entertaining works. Well known to the devotees of symphonic concerts, they were nonetheless enticing to the more infrequent patron of winter concerts. A few, no doubt, would have welcomed some new and hitherto unheard numbers, but these of course would demand rehearsals in number utterly beyond reach. Moreover, the Berkshire Symphonic Music Festival, if its object is understood correctly, is for the purpose of bringing the finest symphonic music to a far wider public than is customarily served through the medium of the concert hall. Thus it becomes obvious that standard works of proved merit are the sensible choice, at least for the present.

An all-Beethoven program opened the festival; an all-Wagner program was placed mid-way and an all-Brahms one closed the series. In between came miscellany, and for the sake of the record the roster of numbers in full is listed:

August 5—Beethoven Program
"Leonore" Overture, No. 3, Op. 72.
Symphony No. 6, "Pastoral" Op. 68.
Symphony No. 5, Op. 67.
August 7
Symphony in E Flat (Kochel No. 543). Mozart
Sinfonietta for String Orchestra, Op. 40a. Hill
"Daphnis et Chloe" (Second Suite).....Ravel
Symphony No. 4, Op. 36.....Tchaikovsky
August 8
Ballet Music from "Rosamunde"....Schubert
Symphony in B Minor ("Unfinished").....Schubert
Suite from "L'Oiseau de Feu"....Stravinsky
Symphony in D Minor.....Franck
August 12—Wagner Program
Overture to "Rienzi"
Siegfried Idyl
Prelude and Liebestod from "Tristan und Isolde"
The Ride of the Walkyries from "Die Walküre"
Waldweben from "Siegfried"
Prelude to "Parsifal"
Overture to "Tannhauser"
August 14
Symphony in G, No. 88 (B. & H. No. 13) Haydn
Symphony No. 7 (in one movement) Op. 105 Sibelius
Symphonic Suite "Sheherazade" Op. 35 Rimsky-Korsakoff
August 15—Brahms Program
"Academic Festival" Overture, Op. 80
Symphony No. 3, Op. 90
Symphony No. 1, Op. 68

At the close of the first week it became evident that something more adequate than a circus tent should house these performances, despite the fact that an acoustic shell had been especially constructed beneath the canvas at one end. Rain and yet more rain created a far from ideal atmosphere in which the harpist alone lost nine strings during one performance. The reader may imagine what happened to the rest of the string section! Yet all things considered, a vast amount of first class orchestral playing was heard, and one may not in fairness be too critical of an orchestra performing under such handicaps. During the long intermissions, when the audience promenaded in the magnificent gardens of Tanglewood, weather permitting, the consensus of opinion appeared to be that the orchestra was doing a handsome piece of work this summer.

Probably the most unusual happening of the fortnight occurred at the first Sunday afternoon concert on Aug. 8, when the



A View of the Audience in the Tent Which Housed the Berkshire Symphonic Music Festival: Looking Toward the Orchestra Shell Immediately After the "Shirt-Sleeve Episode", with Dr. Koussevitzky About to Commence the Second Work on the Program

orchestra shell became almost unbearably hot. Upon completing the opening number Dr. Koussevitzky turned abruptly and faced the audience. Motioning for silence, he begged the indulgence of his listeners while he and his men removed their coats, as the shell was "damned hot." A roar of applause answered him as the orchestra hastily made themselves more comfortable. Your correspondent had wondered why the men were not dressed in linen or alpaca at the first concert, but doubtless no one could even remotely have anticipated the intensity of the heat within the shell. A world famous symphony orchestra in shirt-sleeves, playing a formal concert program was, after all, "something to write home about."

Nature Stops the Show

The second incident unique in the history of this particular orchestra occurred at the all-Wagner concert scheduled for Aug. 12. Radio fans who may have tried to listen in are aware of what happened. Nature staged her own performance that night and completely "stopped the show." Calling upon Thor and Jupiter Pluvius, she created an uproar of which even Wagner himself might have approved and which so effectively drowned the seemingly feeble attempts of the orchestra that it was halted not once but several times before the opening overture could be completed. After numerous false starts, the radio relay was abandoned, but the concert itself proceeded, although not without further interruption and some alteration of program. Dr. Koussevitzky announced himself as ready to "fight it out with the weather if it took until 4 o'clock in the morning." More convincing proof of the necessity for a permanent music shed could not have been offered.

The festival officers and the trustees of the orchestra are now undertaking a campaign to raise \$100,000 with which to erect the building originally contemplated. Eliel



Photographs by Sisson

Mrs. Gorham Brooks, Who Gave Her Home "Tanglewood" to the Boston Symphony, Chats with Olin Downes (Left), Music Critic of the New York "Times" Between Works at the Opening Concert

Saaren, eminent architect now residing in Bloomfield Hills, Mich., is responsible for the plan of the building, and although the design is being kept somewhat secret, it is known that the shed will have a sound-proof, insulated roof and adjustable sides which, while admitting air during a sudden shower, will also protect the audience from inclement weather. A surprise gift of \$10,000 toward the shed was one forthcoming from an anonymous "friend

of Gertrude Robinson Smith," president of the Berkshire Symphonic Music Festival and chairman of the campaign. The donor resides in the west and expresses the hope that many others will rally immediately so that "there need be no doubt of the future of the Berkshire Symphonic Festival and the concerts of exceptional artistic merit presented by the Boston Symphony Orchestra and its eminent conductor."

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Saratoga Festival Opens Under F. C. Adler

First of Eight Programs Contains Novelties by Vittorio Giannini and Tibor Serly—Emily Roosevelt Is Soloist

SARATOGA SPRINGS, N. Y., Sept. 6

THE first of eight concerts which will constitute the newly organized Saratoga Spa Festival was given in the charming Little Spa Theatre here last night under the direction of F. Charles Adler. Significant not only because of its musical calibre but also because it is said to be the first state-sponsored festival in the country, the affair drew an enthusiastic audience from this city and nearby centres. Twenty-four string players from the New York Philharmonic-Symphony were the performers.

Of chief interest in a program which contained several novelties was the first concert performance of Vittorio Giannini's 'Triptych', in which Emily Roosevelt was soprano soloist. Written especially for the festival by the well known American composer, the work shows commendable freedom from musical "isms", and moves throughout with intensity, coherence and deep feeling. It was superbly played and Miss Roosevelt managed the high tessitura and taxing emotional demands with warmth and security. The work had been performed for the first time anywhere on an NBC broadcast from the theatre Sunday afternoon.

The evening opened with an arrangement by Vaughan Williams and Arnold Foster of Bach's "giant" fugue in A Minor, then Miss Roosevelt sang three songs by Francis Hopkinson, edited by Harold V. Milligan and orchestrated by Edgar Schenkman. A fugue in the classic style by Tibor Serly, former violinist of the Philadelphia Orchestra, and Mr. Serly's orchestration of a hauntingly beautiful madrigal by Carlo Gesualdo followed.

After intermission came a suite made from dances by four early Italian composers, Frescobaldi, Veracini, Pugnani and Corelli, orchestrated by Dr. Julius Mattfeld. Miss Roosevelt then sang Schubert's 'Erl King', arranged by Mr. Giannini, the same composer's song, 'Life's Span', and the program closed with Mozart's 'Eine Kleine Nachtmusik'.

Performances Excellent

Throughout the evening, the playing was of a superior order, as is to be expected from Philharmonic strings, and Mr. Adler's conducting was at all times commanding and knowledgeable. Particularly was the Giannini an achievement of musicianship, and the concluding Mozart work, although taken in tempos not usually attempted, was cleanly and crisply articulated.

Further programs promise many premieres of American works, some of them specially written for the occasion, as well as newly discovered works by older composers, and examples of the standard string literature. If the first program is a criterion, patrons of the festival have a stimulating and rewarding fortnight in store.

The festival surroundings are extremely fortunate. Saratoga Springs is easily accessible from many centres in the state, and the Saratoga Springs Authority, which acts as sponsor, has a setting of natural and landscaped beauty ready to hand in the Spa itself. The little theatre is a distinct "find". With comfortable seats for about 500 people, it is pleasing to the eye and a gem acoustically. The body of strings made a wonderfully sonorous impression, so



F. C. E.

After a Pre-Festival Broadcast, F. Charles Adler, Conductor, Emily Roosevelt, Soprano Soloist, and Pierrepoint B. Noyes, President of the Saratoga Springs Authority, Linger on the Steps of the Spa Theatre, Scene of the Festival

rich and full that the lack of other instruments never became a source of dissatisfaction.

Earlier in the day, the broadcast had included the Giannini work, Hugo Wolf's 'Italian Serenade' and the Gesualdo madrigal.

Pierrepoint B. Noyes, president of the Saratoga Springs Authority, made a brief address in which he expressed the hope that the festival would be made an annual affair.

FRANCES Q. EATON

DR. STOCK RETURNS TO CHICAGO PODIUM

Fritz Reiner Conducts Music by Brahms, Beethoven and R. and J. Strauss

CHICAGO, Sept. 10.—With the appearance of Fritz Reiner as guest conductor of the Chicago Symphony and a final gala concert in which Frederick Stock returned to the podium after a long illness which had kept him from his orchestra since the middle of last season, the series of Ravinia Festival concerts came to a close on Aug. 8.

Mr. Reiner's appearances were of the utmost interest. It was the first chance the Chicago public has had to become acquainted with the Hungarian conductor and his programs afforded ample opportunity to appraise his completed mastery of the orchestra. The Chicago Symphony had not been heard to better advantage through the entire series. Mr. Reiner's programs were eclectic, including such major works as Brahms's D Major symphony, Beethoven's 'Eroica', a half and half program of Richard and Johann Strauss, which included 'Thus Spake Zarathustra', and novelties such as Walton's 'Facade' Suite and Leonard's transcription of the Bach D Minor Toccata and Fugue. Mr. Reiner was at all times enthusiastically received by the public and was tendered an ovation by the orchestra at his farewell appearance.

Dr. Stock Vociferously Welcomed

Inclement weather did not prevent a large throng from gathering to welcome Dr. Stock on his return. The beloved conductor had chosen a program which revealed himself and his orchestra as the public best knows them and excitement ran high through the evening. Choosing as his fare Georg Schumann's 'Liebesfrühling' Overture, Saint-Saëns's

Third Symphony, Ravel's 'La Valse', Stravinsky's 'Firebird' and the finale from Wagner's 'Götterdämmerung', the conductor was given the heartiest evidence of the public's joy at his return to health and activity. Announcement during the course of the concert by Willoughby Walling, chairman of the Ravinia committee, announced an extended season for next year, with the same policy as to orchestra and conductors that has brought about the musical renaissance of Ravinia.

Throngs at Grant's Park

Tremendous audiences, often of 150,000 to 200,000 people, have attended the nightly concerts in Grant Park, presenting local musical organizations and famous guest artists through the cooperation of the Chicago Park Board and the Chicago Federation of Musicians. Tito Schipa sang to one of these vast gatherings, sharing the program with the City Opera Orchestra, Jerzy Bojanowski, guest conductor. The famous tenor was cheered to the echo and responded with a lengthy recital of favorite encores. Jascha Heifetz likewise appeared with the Chicago Symphony under Hans Lange, offering to an excited multitude the Tchaikovsky Violin Concerto and the Bizet-Sarasate 'Carmen' fantasy. Frederick Stock conducted the first of the series played in Grant Park by the Chicago Symphony, the later concerts being delegated to the associate conductor, Mr. Lange.

Another distinguished artist to appear was Richard Bonelli, who sang on Sept. 1 with the City Opera Orchestra under Joseph Raffalli. Mr. Bonelli was heard in 'Eri tu' from Verdi's 'Ballo in Maschera', the original version of Saint-Saëns's 'Danse Macabre', 'Vision Fugitive' from Massenet's 'Herodiade',

Figaro's aria from 'The Barber of Seville' and a lengthy list of encores demanded by the huge audience.

ALBERT GOLDBERG

OPERETTAS GIVEN IN CINCINNATI PARK

Federal Project Forces Put on 'Prince of Pilsen,' 'Mikado' and 'Chocolate Soldier'

CINCINNATI, Sept. 10.—The Federal Theatre and Music Project, under the supervision of Theodore J. Hahn and the direction of J. Augustus Keogh, was responsible for three entertaining light opera productions in the last three weeks of August and the first week of September. These productions, mounted on a specially constructed stage floating on a lake in one of the city's largest parks, drew unusually large audiences to an attractive open-air setting. Employing local talent exclusively, the performances achieved a high degree of excellence in both music and staging.

'The Prince of Pilsen' opened the season, and ran from August 8 to 21. This colorful vehicle proved especially attractive to local audiences through its home-town associations. Arthur Sanger directed the performance, in which leading roles were sung by Lydia Dozier, Robert Snyder, Norma Daugherty, Carolyn Moffett, and Thomas Insko.

'The Mikado' was the second undertaking, beginning the week of Aug. 22, in an effectively staged presentation. Thomas Insko, Bernard Schroot and Carolyn Moffett sang the pages of Ko-Ko, Nanki-Poo, and Yum-Yum, respectively, with Nicholas Gabor wielding the baton. 'The Chocolate Soldier' occupied the first week of September.

In a fourday engagement at Toledo, Aug. 8-11, the Cincinnati Summer Opera Company presented 'Aida,' 'Carmen,' and 'Rigoletto' before large audiences in Toledo's new open-air amphitheatre. The occasion was Toledo's first experience of summer opera.

RICHARD LEIGHTON

Gruenberg Quintet Wins Lake Placid Club Prize

A quintet for piano and strings by Louis Gruenberg has been chosen for the \$1000 prize awarded by the Lake Placid Club at Lake Placid, N. Y., for a chamber music work by an American composer. The work had its first performance in the NBC Music Guild program on Aug. 26. The judges who chose the work were Frederick Jacobi, Modeste Altschuler, Modest Alloo and Samuel Gardner. Performers were the NBC String Quartet and Jane Courtland, pianist. Mrs. Edgar Stillman-Kelley, executive chairman of the Lake Placid committee, made the introductory announcements.

Blech to Open Chicago City Opera Season

CHICAGO, Sept. 10.—Leo Blech, German conductor, will open the season of the Chicago City Opera Company on Oct. 30, with 'Aida'. He will arrive on Oct. 26 and will remain throughout the season. The company announced the receipt of Dr. Blech's contract on Aug. 26.

SUBRENT: Teaching only, sunny studio, grand piano. Weekly-monthly. Reasonable. Apply evenings, 302 W. 79th St., Apt. 2A.

SALZBURG FESTIVAL ACHIEVES NEW EXCELLENCE

**More Guests Than Ever Attend
—Performances Surpass Last
Year's — Climax Is Verdi's
'Requiem' Under Toscanini**

By DR. PAUL STEFAN

SALZBURG, Aug. 30.

IT may be said at once that this year's Salzburg Festival surpasses even that of last year in brilliance and splendor. There are more guests here than ever and an élite audience of international background, aristocrats of intellect as of wealth, and naturally many celebrities of the stage, of music, and of the movies. They all assembled at the "rout", which Landeshauptmann Dr. Rehrl gave, as he does every year, on Aug. 15 in the magnificent rooms of the capitol. The Austrian government was represented on this occasion by its President and by Chancellor Dr. Schuschnigg, almost the entire diplomatic corps of Vienna was present and also about a thousand other persons—one had good reason to imagine oneself at the crossroads of the world. On this evening the Landeshauptmann thanked all the participating artists, stressed the great services rendered by Arturo Toscanini, who had celebrated his seventieth birthday this year, and also paid his respects to the international press, which helped so zealously in proclaiming everywhere the beauties of the Salzburg Festival.

Bettered by Repetition

A distinctive feature of this Festival of 1937 is that it offers many repetitions of works of last year's repertoire—each time even more magnificent than the performances of last year. This applies especially to the operas conducted by Toscanini, such as 'Meistersinger', 'Falstaff', 'Fidelio'; I have already reported on the 'Zauberflöte' ('Magic Flute'), which was new this year. Of the Toscanini operas the 'Meistersinger' has a new cast with Henk Noort (in place of Kullman), an excellent Stolzinger; Maria Reining (replacing Lotte Lehmann), a charming and young Eva. Among the likewise brilliantly interpreted performances under Bruno Walter, we had Pinza as Don Giovanni; Mme. Rethberg as Donna Anna; Dino Borgioli as Zerlina, and Margit Bokor as Ottavio.

Revivals this year after a certain definite interval are two of Richard Strauss's operas, 'Rosenkavalier' and 'Elektra'. 'Rosenkavalier' was cast with Lotte Lehmann (alternating with Hilde Konetzni) as the Marschallin; Jarmila Novotna, Octavian; Esther Rethy, Sophie; Fritz Krenn, Ochs von Lerchenau. Really noteworthy in 'Elektra' were Rose Pauly as Elektra, Hilde Konetzni as Chrysothemis, Rosette Anday as Klytemnestra. These two operas were conducted by Knappertsbusch with great animation. The audiences are more partial to the 'Rosenkavalier'. Knappertsbusch also gave a Richard Strauss concert, performing 'Don Juan', 'Zarathustra' and 'Eulenspiegel', all brilliantly interpreted. The only disturbing element was the auditorium of the concert hall, which is too small for this purpose.

Walter Accompanies Lotte Lehmann

The performance of Gluck's 'Orpheus' under Bruno Walter (with Jarmila Novotna and Kerstin Thorborg) also had many admirers. Herr Walter, who had to repeat his annual song-recital with Lotte Lehmann (Walter



Mariano Stabile as the Count



A Scene from 'The Marriage of Figaro' Showing Aulikki Rautawara as the Countess, Esther Rethy as Susanna and Ezio Pinza as Figaro



Alexander Kipnis



Kerstin Thorborg



Henk Noort



Elisabeth Rethberg

at the piano) this year, also conducted a delightful orchestral concert of works by Mozart, among them the suite, 'Les Petits Riens'. The orchestra, the Vienna Philharmonic with its seventy-four-year-old concertmaster, Rosé, maintains its high standards despite the great strain.

'Figaro' and 'Euryanthe'

Two operas were presented in entirely new productions by Walter: a 'Figaro' with the original Italian text, just as 'Don Giovanni' is given in Salzburg, in contrast to the practice of all theatres in German-speaking territory, and Weber's 'Euryanthe'. The return to the original Italian text of the 'Nozze di Figaro' is a matter of course for Salzburg, which wants to present Mozart as far as possible in the original. The brio and presto, in particular, of the 'Figaro' music can hardly be properly indicated in any language other than Italian. Walter's clan was inspiring and the performance vied with Maestro Toscanini's 'Falstaff'. He had wonderful support from the orchestra, from his stage-manager, Wallerstein, and from the Italian singers who had been procured for the roles: Pinza as Figaro, Stabile as the Count, Signora Cravcenko as Marcellina. Unfortunately there was not chosen a uniformly Italian ensemble, as for 'Falstaff'. Lotte Lehmann was to have sung the Countess, but withdrew, and Aulikki Rautawara of the Glyndebourne opera attempted the role in her place—a beautiful woman, a talented and well trained singer, but not yet of Salzburg Festival calibre—which is also true of the very young Esther Rethy as Susanna. Jarmila Novotna sang and acted the Cherubino delightfully. As a whole it

was a performance which enriched the Salzburg repertoire enormously.

After a long interval, which had almost become general throughout Europe, one was also glad to hear 'Euryanthe' again, a favorite work with Herr

**'Figaro' and 'Euryanthe' Are
Presented by Walter in New
Productions — Revivals of
Strauss Works Mark Season**

Walter, who follows in Mahler's footsteps therein—Mahler could not have enough of revising and reviving Weber's works. The magnificent music of this work was interpreted by Walter with probably unsurpassed intensity and verve, and he succeeded in carrying his audience along with him by his grandiose reading. He had an exceptional cast as far as the women's parts were concerned: Maria Reining as Euryanthe; Kerstin Thorborg as Egilantime. The men (Karl Friedrich and Alexander Svéd) not quite of the same excellence, but on a high plane nevertheless.

A climax of the Festival, to which Mr. Toscanini treated himself to a certain extent, was the performance of Verdi's 'Requiem', with the chorus and orchestra of the Vienna Opera. The soloists were Zinka Kunz, Mme. Thorborg, Helge Roswaenge, Alexander Kipnis. This performance may be singled out as an event of a lifetime—it is impossible to imagine anything even remotely similar in the art of interpretation. The soprano, Mme. Kunz, a native of Yugoslavia, until now engaged at the Prague German Theatre, and who, it is reported, has been engaged for the Metropolitan Opera, is a singer of great distinction with big, luxuriant voice, and she is undoubtedly destined for a special career.

The remaining programs of the Festival may also be pointed to as turning out most successfully. They are in part the same as last year, or quite similar; thus, for example, the serenades under Paumgartner, the C Minor Mass of Mozart under the same conductor, the

(Continued on page 31)

Salzburg Festspielhaus to Have New Stage-Annex and 300 Additional Seats

**Long Needed and Much Bruited
Remodelling of Celebrated
Theatre, Now Under Way, to
Be Completed in Time for 1938
Festival**

SALZBURG, Aug. 30.

IN a well attended lecture, arranged in conjunction with the conductors' courses of the Mozarteum, the well-known Austrian architect and professor at the Academy, Clemens Holzmeister, gave a sort of rendering of accounts on the rebuilding of the Festspielhaus (Festival Theatre), which will be completed for the Festival of 1938—one can actually see the work under way at the present time, and Prof. Holzmeister, who is in charge of the construction, is frequently to be met at the scene of operation. Prof. Holzmeister, who backs up his statements with plans and other illustrations, tells first of the prehistoric architects' plans, so to speak, which had to do with some ideal Salzburg Festspielhaus or other.

As early as the 'eighties of the last century one wanted to erect such a the-

atre on the Mönchsberg, at the instigation, strange to say, of Hans Richter. From then on, down to the plan of the well-known German architect, Poelzig, dreamers again and again wanted to storm against harsh reality. Poelzig's plan, which envisaged a Festspielhaus on the road to Aigen, got as far as the festive laying of the corner stone at the beginning of the 'twenties, as may perhaps be recalled, but forthwith came to a standstill, and then even the foundation stone was stolen. The public had to be satisfied from that time on with the attainable and, as everyone knows, the winter riding-school was remodeled into the Festspielhaus, which is now in use.

A second remodeling was necessary presently—the structure, in which the festival now takes place. This early remodeling was carried out in accordance with plans of Prof. Holzmeister (and it may be said that he realized the utmost possible with the means at hand). But the whole lay-out of the present Festspielhaus was in accordance with the first intention of erecting a stage for mysteries. When large

(Continued on page 31)

PAN-AMERICAN FESTIVAL HELD IN MEXICO

Mrs. Elizabeth Sprague Coolidge Sponsors Initial Event Under Artistic Direction of Carlos Chavez — Musical Emancipation from Europe Sought

By JOSE BARROS SIERRA
(Music Critic, "El Universal")

MEXICO CITY, Aug. 30.

THE cause of true friendship and understanding between the nations of the American continent, is indebted to Mrs. Elizabeth Sprague Coolidge for having sponsored the first Pan-American music festival held in Mexico City from July 13 to 24 under the artistic direction of Carlos Chávez.

For the first time in the history of continental music, several of the leading composers of American countries were heard through some of their most representative works. Most of them were entirely unknown here. Within a few weeks, Mexican dilettanti have witnessed such important events as the festival and the tenth annual session of the Mexico Symphony, also conducted by Chávez, which will be over in September.

There has been discussion about whether Pan-Americanism in music exists or not as a musical language possessing individual characteristics and as such, different from European models. Such question, in our opinion, lacks real interest. It is impossible to speak of the American continent as a whole, musically or otherwise, without considering the special case of each one of the countries existing in this part of the world.

The fact that Jacobo Ficher, the winner of the first prize in the Coolidge Pan-American Contest, is a Russian Hebrew, Argentine citizen and a follower of European modern tendencies, and that Francisco Casabona, the Brazilian, who was awarded honorable mention expresses himself in the style of Debussy, proves sufficiently the non-existence of a Pan-American language.

Jazz Appears as Influence

What appears to be certain is that the more conscious American composers, no matter what their nationality or race may be, are trying to emancipate themselves, musically speaking, from European patterns. In the Latin countries possessing a rich native tradition, composers are making an effort



Hector Villa-Lobos, Whose Music Represented Brazil



Carlos Chavez Rehearsing the Mexico Symphony

Performers at the Coolidge Festival Visit One of the Mexican Parks and Overlook a Sign Which Reads: "Dogs Seriously Damage Parks". From the Left, William Kroll, Nicolai Berezowsky, Jesús María Sanromá, Victor Gottlieb and Nicolas Moldavan



to connect their Occidental technique with the popular roots of Indian and Colonial art. Such is the case of the Mexican musicians represented in the Festival: Chávez, Revueltas, Ayala, Sandi and Huizar; Ponce's 'Suite in Antique Style' being an exception.

Countries lacking ancient musical traditions are also endeavoring to create a musical language of their own through other means. North Americans in many cases have referred to jazz, either as a direct model or as a remote inspiration. Such is the case of Aaron Copland, whose music always divides Mexican audiences in favorable and contrary groups. The other American composers heard in these series, Hill, Piston, Harris and even Sessions, have been spoken about as belonging to the "professor" type. They would be the pioneers opening new paths and creating a sort of American academicism. Carpenter's Quintet for piano and strings was found to be "harmless" music where many clear influences are to be heard.

Cuba was only represented by Roldán who uses Afro-Cuban folklore in an attractive instrumental setting.

Besides Casabona, Brazil was represented by Villa-Lobos, whose experience and musicianship rank high in the universal music of to-day. Villa-Lobos is again the case of an Occidentally cultured musician who is trying to connect himself with the ancestral traditions of his country.

United States, Cuba, Brazil, Peru, Chile, Mexico, Among Countries Represented in Diverse Programs—Mexico Symphony Begins Tenth Season

Mexico Symphony, playing Bach's two violin Concerto in D Minor; Mozart's Concertante Symphony for violin and viola, and Haydn's 'Cello Concerto, with enormous success. Jesús María Sanromá established himself as an interpreter of modern music. Besides his performance in the festival, he appeared in the first performance in Mexico of Stravinsky's 'Capriccio' for piano and orchestra, which made quite an impression.

The Ruvalcaba Quartet, excellent local ensemble formed by Higinio Ruvalcaba, Francisco Contreras, Miguel Bautista and Luis G. Galindo, gave a fine interpretation of the Chávez Quartet and also presented the works of Ficher and Casabona, winners of the Coolidge Contest.

An interesting feature of the festival was the Orquesta Mexicana consisting of Indian and Occidental instruments. This ensemble was created in 1933 in order to execute a type of compositions containing the characteristics of native music fused with some of the improvements introduced by the colony. Maya music from Yucatán, Yaqui from Sonora and a rhapsody of popular melodies stirred the audience when it was played by the Orquesta Mexicana with Lupe Medina de Ortega and Margarita Lagos as vocalists.

Mr. Chávez made every possible effort to give authentic expositions of the ensemble music played in the festival, all of which he conducted. A chamber orchestra was formed with the first players of the symphony, and a mixed chorus also took part.

As guests of Mrs. Sprague Coolidge during the festival were Mr. and Mrs. Albert Sprague Coolidge; the composers Roger Sessions and Aaron Copland and the pianist Richard Buhlig.

Crowds for the Symphony

The tenth season of the Mexico Symphony includes ten subscription concerts and sixteen performances for children and workers. Intellectuals, industrialists, bankers, politicians, students,

(Continued on page 27)

In Argentina the modern musicians belong to the "Grupo Renovación". José María Castro made the biggest impression among his countrymen present in the festival. Gallac, Gianneo, and Espoile contributed mostly with neo-romantic piano music and songs.

Peruvian music was represented only through the collectors of Indian melodies due to Sas and D'Harcourt. Transcriptions made by European musicians, too often change the character of native melodies and deprive them of their beauty and simplicity. More fortunate are the songs and dances of the Mexican Otomi and Seri Indians collected by Vicente T. Mendoza and arranged for chorus by Candelario Huizar.

The Faculty of Fine Arts in Santiago de Chile appears to center the modern musical movement of that country. Santa Cruz, dean of the faculty, Alfonso Leng, Isamitt, Negrete and Carbajal, are followers of Schönberg's atonalism. Urrutia Blondel is a pupil of Hindemith.

In recognition of Spanish influence in American music, de Falla's Concerto for clavicembalo was performed.

Kroll Quartet Wins Applause

The Mexican public was enthusiastically responsive to the fine playing of William Kroll, Nicolai Berezowsky, Nicolas Moldavan and Victor Gottlieb, members of the Coolidge Quartet who took part in five of the six concerts. They also appeared as soloists with the



G. P. Lynes
Aaron Copland, Whose Compositions Aroused Controversy



Dear Musical America:

No matter how fine a composition it is and how proud they are of having had it composed specially for them, it is doubtful if the Saratoga Springs Authority, which is sponsoring the Saratoga Spa Festival, will adopt Vittorio Giannini's 'Triptych' as the theme song of the Spa. Some people are inclined to think that the opening line of Mr. Karl Flaster's text is a little inappropriate. After a surging orchestral introduction, the soprano comes forth, à *haute voix*, with this proclamation:

"By the waters of life I had lingered too long!"

Spa officials might very easily be a little touchy about that. Tut, tut, Mr. Flaster! When you wrote that line, did you have the destination of this work in mind? Rather like damning the waters that are curing you, isn't it? And the harm isn't wholly undone—in fact, it may be increased—by a line which occurs a little later:

"I have sought other waters of healing and consolation!"

Sedition, the Spa might consider that. For it claims that there are no other waters of such healing and consolation—at least, east of the Rocky Mountains.

At last, it seems to me, have I found the perfect story to illustrate that British quality which for want of a really strong enough term may be called self-satisfaction. It has to do with music, but there's a rather long preamble, which is not necessary to the point, but clarifying, so I shall regale you with it.

A friend of a friend of ours, English born, though not as full of "Quate" and "Raw-ther" as everyone could wish, had been doing some work over here and went back to England for a while. He was a pretty good archeologist, and had worked out a very neat little card-file system which showed at a glance everything that had been written on the subject, indexed and cross-indexed in the most efficient manner. Taking his box of cards under his arm one day, he hied himself to the British Museum to look up an obscure work or two, and applied to a gentleman who seemed to be a sub-assistant curator—at least, he possessed an aura of rather stuffy authority. All of our friend's insistence that a certain book existed, with the entry in his file to prove it, didn't move the sub-assistant, who stood on his dignity and insisted that there was no such animal and anyway the Museum never heard of it.

Our friend grew a little exasperated

and attempted to beat down this stone-wall resistance with persuasion and argument, when suddenly, the sub-assistant's patience growing thin, he drew himself up to his full height, fixed our friend with a menacing glance and snarled:

"Demned clever you Americans. But it doesn't stop you from having lynchings."

This so defeated our friend that he staggered out and collapsed on a bench in a foyer, next to a man who was sitting there quietly. The more he thought it over, the more sizzling became his humor, until he could restrain himself no longer, and burst out with his incredible tale to his neighbor on the bench.

Whereupon, after proper appreciation, the neighbor contributed this lurid tale.

"I was doing research on Haydn," he said, "and in the course of my investigations, came here to see the score of a certain symphony. I asked for it, sat down and waited. Soon the attendant came back, looking very superior as if he had caught me that time, and said there was no such symphony."

"I protested that I knew there was. Whereupon he murmured politely that if I was right, the Museum certainly had the symphony, and went away again. Twenty minutes passed, and he appeared again, even more superior, asking me if I were *sure* there was such a symphony? Again I insisted, again he retired, muttering this time that the Museum certainly had the work *if* it existed. This went on several times until I was in a state similar to yours. At last he arrived, beaming all over. The matter was solved, his manner seemed to say. And he said:

"I am sorry, sir, but the Museum does not keep that symphony as it feels that it is a distinctly inferior work."

* * *

One of the saddest of all summer concert sagas, it seems to me, is the plight of a lady who was caught in the deluge at the first Heifetz concert at the New York Stadium—you remember we mentioned something about it last month. This lady is a soprano. She went to the concert dressed up in some style, as she was invited to sit at one of the tables with personages. Her hat was her particular pride. A Russian head-dress-y affair, it was banked with saucy red flowers, row on row. Under the hat was a new wave, as the lady was due to leave next morning for a concert engagement of some importance to her, and didn't have more time to give the beauty parlor.

Came the storm. Fled the lady to her car parked five or six blocks away. Until she got in the car she left the hat on as the lesser of two evils—she had other hats, but the wave was precious. Before she reached home, she congratulated herself that the worst damage was to her dress, which developed shrinking tendencies. But the maid who let her in disabused her of this illusion.

"Lawdy, honey, you done hurt! How come? Is you bad? Lookit tha' blood runnin' down yo' face!" squealed the domestic.

One look in the mirror revealed the full horror. The pretty flowers had faded, a beautiful strawberry pink, and the lady's blonde hair and light skin were fiercely dyed. It took a case of near-hysterics, a lot of pumice stone and a barber who simply cut out the colored hair in patches to fix the lady up. And she wired that she'd be twelve hours delayed for her engagement—which meant little or no rehearsal. We

hear she sang well. But it was a narrow squeak. The under side of some of her curls is still a little pink.

* * *

Since kings first kept musicians at court so that their deeds should be set to music, the role of the "staff-arranger" has been no unprofitable or dishonorable one, and much good has

continually patch this humpty-dumpty together again. There is no doubt that The American Public would have rebelled long ago at the steady diet, the surfeit of reiterated rhythm and saccharine tunes without a pinch of wit or originality (except in rare instances) all the long length and breadth of "popular" music. To this end the great

SCHERZANDO SKETCHES

By George Hager

No. 30



"Pardon, Signor, but there's been a request for 'Vesti la giubba'!"

derived therefrom. Today the economic courts of radio, the stage, the play, Hollywood's cinema circles and even isolated jazz-bands keep the musician hard by the economic throne to set the mood and adjust the public pulse. Indeed the arranger plays such an important part that a myriad of ramifications have arisen and the careful listener will often be able, upon hearing a piece of music, to tell the arranger by his style. And these have been labeled. For verification turn your radio dial and listen to "Concert Rhythms," "Blue-Velvet Jazz," moods indigo, silken, sleazy, swing fugues or what you will; jazz swaggers in them all. Many believe that these disguises, far from harming the cause of good music, actually aid it.

The poverty of the tunes Tin Pan Alley turns out is responsible for all this soup-and-fish music, this pinning of silks to rag-time. The optimistic and chronic sheet music buyer hears one of Frank Guilford's sophisticated and handsomely liveried settings on, say, the "California Hour" over his favorite station. The next day he hopefully buys the music and tries it out on the piano. Result—chagrin.

However, your optimistic buyer is not always in the wrong. The music is skeletal in structure, necessarily simple for simplified techniques and modern schools that teach you "how to play in ten lessons." The arranger, who is a musician of learning and technical ability, has long known what the man in the street does not; that jazz, by vice of its very poverty needs a sumptuous court dress to hide its nakedness. It must have been the very young child of the post-war generation who first discovered that Emperor Jazz had no clothes; the Prime ministers ever since have been making their handsome, hollow amends.

Nevertheless, from such necessity invention springs, and all the King's men

body of arrangers has sprung up. In our time the best known is probably Ferde Grofé, who also has enough talent to have composed some pretty fair music and who lent many of Gershwin's Broadway-Hebraic themes their colorful settings.

These propagandists, and they are that, for Ravel, Debussy, Rimsky-Korsakoff, Wagner, Berlioz and all the great orchestral colorists, are introducing the part of the public that never turns a radio knob in the direction of Symphony Hall, to the timbre and the sound of the great modern orchestra. It may be a long time before this part of the public can savor Sibelius, but the 'Bolero' is well on their horizon, the 'Sheherazade' pretty well established, 'Daphnis et Chloe' but a step, and patience and education may yet produce a vast body capable of listening to Beethoven without clamping their respective noses.

* * *

Speaking of blondes, as what gentleman won't, it seems that they prefer them down at General Motors. Picking a "permanent" company for the weekly broadcasts, the authorities chose three golden heads—Grace Moore, Maria Jeritz and Helen Jepson. Fortunately for contrast, two of the three gentleman chosen so far are brunet—Joseph Schmidt and Donald Dickson (Am I right on Donald? Can't remember for the moment). Seems to me that Richard Tauber, the sixth in the sextet, is rather on the sandy side. Two more are to be announced. Might be an excuse for a little speculation—sort of a shame to spoil the blonde record on the distaff side thinks your

Mephisto

Zoppot Holds Annual Open-Air Wagner Festival



The Temple Scene from 'Parsifal' at Zoppot, Showing Max Roth as Amfortas

Klewer

'Parsifal' and 'Lohengrin' Restaged by Hermann Merz and Conducted by Karl Tutein and Robert Heger

By GERALDINE DE COURCY

ZOPPOT, Aug. 25.

THE annual Wagner Festival in the open air theatre at Zoppot near Danzig opened on July 19, with 'Parsifal', followed next day by a re-staged 'Lohengrin' under the stage direction of Hermann Merz, intendant of the Forest Opera, as it is called.

It ostensibly is no easy matter to adapt such stupendous tasks as the Wagner music-dramas to this comparatively small open-air stage, but long experience and unusual ingenuity in the manipulation of Nature's abundant ornament have enabled Dr. Merz to cope with problems whose solution must strike the ordinary observer as risky and altogether incommensurate with the effort involved.

The outdoor scenes of 'Parsifal' were very beautiful, owing to the vista of sombre northern woodland that forms the background of the stage, and very few external aids were required. The Temple Scene was not so easy, and although Bayreuth might have shrugged its shoulders over one or two details, Dr. Merz seems to have solved it admirably by restricting the scene to a shallow cross section of the temple with one or two high flung pointed arches to suggest space and vastness.

'Lohengrin' was much easier and where a direct deviation from Wagnerian directions was necessary, such deviations lost any hint of irreverent trifling through the realistic atmosphere of the forest scene.

Karl Tutein of Munich conducted 'Lohengrin' and Robert Heger of the State Opera, 'Parsifal'. Both, through long familiarity with the special acoustics of the stage, were able to get very excellent playing from the orchestra, assembled for the festival from the orchestras of Königsberg and Danzig.

The excellent cast for both works consisted of Gotthelf Pistor, Walter Grossmann, Tiana Lemnitz and Eyvind Loholm of Berlin, Sven Nilson and Ingrid Karen of Dresden and Max Roth of Stuttgart.

It is a great pity that this northern Bayreuth is so inconveniently situated

and in the very nature of things must contend so frequently with the technical and physical drawbacks of inclement weather. For when the skies are clear and the Baltic calm, as was the case this year, the experience of hearing Wagner in such a setting is well worth the long and circuitous journey.

SILVERMINE GUILD SPONSORS FESTIVAL

N. Y. Philharmonic-Symphony Led by Iturbi—Seek to Establish Yearly Event

NORWALK, CONN., Aug. 25.—The Silvermine Guild of Artists sponsored the first annual Starlight Symphonic Festival on the Guild grounds on the evening of Aug. 20. Seventy-five members of the New York Philharmonic-Symphony under the baton of José Iturbi, played standard masterpieces before an audience estimated at 4,200.

This initial gesture achieved a large measure of success in its effort to establish in the state of Connecticut an annual event similar to that which flourishes every summer in neighboring Massachusetts, the Berkshire Festival. Norwalk, New Canaan, and other towns in Fairfield County lent material aid to the artistic venture and commercial organizations benefited both themselves and the festival by their assistance. The New York, New Haven and Hartford ran a "Silvermine Symphonic Special" from New York, and numerous bus lines placed their facilities at the disposal of musical commuters.

An Attractive Setting

The natural amphitheatre on the guild grounds faced a small lagoon across which was erected the bandshell banked with firs and flowers. When the large floodlights surrounding the dell were turned down for the opening work on the program, the musicians at the edge of the shell were reflected in the water and the setting drew favorable exclamations and applause from the

audience. At the same time an adverse criticism is pertinent in this connection. While the acoustics were true, the distance was too great between the majority of listeners in the audience and the orchestra, and parts of the concert became practically indistinguishable, muffled both by distance and the inevitable night insects. For the next festival, at which Herbert A. De Lima, Stamford attorney and member of the festival committee, estimates that six concerts will be given, it would be to artistic as well as acoustic advantage to have the shell closer to the audience; a loss, it must be admitted, in beauty of setting, but a gain in tonal value.

The program was predominantly German and included the Overture to 'Oberon' by Weber, appropriately selected for its natural content and poetry, as the opening work; Brahms's First Symphony, three dances from de Falla's 'El Sombrero de Tres Picos', the Prelude and Liebestod from 'Tristan und Isolde', and the Prelude to 'Meister-singer'.

de Falla Music Stimulating

Possibly the excessive humidity of the evening had an enervating effect upon the orchestra and Mr. Iturbi, for the first half of the concert, was dispirited and listless and the Brahms was not performed with enough vitality to make it seem other than a perfunctory reading. With the advent of the de Falla dances, however, in which the conductor was more at home than in North German matters, the playing began to take on a dash and fire that

never deserted the performance until the evening's final measure. Likewise the 'Tristan' excerpts attained an exultant sweep and power and the square-toed harmonies and contrapuntal sonorities of the mastersingers brought the concert to a vigorous close. The audience, which was unlimitedly enthusiastic, and in view of the stiff prices asked surprisingly large, gave lavishly of its applause.

Alma Simpson Chandler was chairman of the executive committee. Others vitally concerned were Mrs. William P. Eno, John Vassos, Marguerite Daggy, Mr. de Lima, and W. Y. Tyler Long, Jr. W. H. P.

CONCERT SERVICE HOLDS SEMI-ANNUAL MEETING

Increase of Associations in Last Year Leads Community-Cooperative to Enlarge Its Staff

The semi-annual organization conference of Community-Cooperative Concert Service was held from Aug. 30 to Sept. 4 in the Steinway Building, headquarters of the service. The whole force of sales representatives attended with the exception of David Ferguson and Wilfrid Davis, whose duties on the Pacific Coast did not permit them to leave that section of the country.

Because of the large increase in the number of associations in the last year, four additions to the staff, in the persons of Eastman Boomer, Hector Gardner, Walter Brown and Ralph Lycett, were made.

Individual problems of the associations operating under the two plans were discussed and new ideas developed for the coming season.

A dinner in honor of Mr. and Mrs. Hugh Hooks and Mr. and Mrs. Burton Morris was given by the organization on Sept. 2. Mr. Hooks, Assistant Western Manager, and Mr. Morris, the Ohio District Manager, were married in the summer vacation period and brought their brides to New York for a visit during the conference. Among the guests invited to the dinner were Ward French, Arthur Wisner, Robert Ferguson, Flora Walker, Marcha Kroupa, Sophie Pimsleur, Henry DeVerner, Mabel K. Embree, Richard Keeting, Ben Hamlin Lobdill, Ralph Lycett, Joel Lay, Amos Rogers, Boris Sokoloff, Amelia Sperry, J. E. Stover, Raymond Taylor, Eastman Boomer, Walter Brown, and Hector Gardner.

Kilbourn Hall Chamber Music Series to Be Given

ROCHESTER, Sept. 10.—The schedule for the Kilbourn Hall chamber music series includes the Pasquier Trio, the Stradivarius Quartet, Walter Gieseke, pianist, and the Budapest Quartet, as visiting artists. Another four recitals will be given by faculty members of the Eastman School and by a dance trio. The Kilbourn Quartet will play twice, assisted each time by a soloist, not as yet announced. M. E. W.

New Repper Work Performed

BOSTON, Sept. 10.—Charles Repper's new song, 'To a Madonna in Carrara Marble', a setting of a poem by Sister Mariella, was given on a recent program by Helen Anderson, soprano, at the Longy School, Cambridge. The work is also arranged as a chorus for women's voices and was sung by the Bradford Junior College Glee Club led by Frederick Johnson of Boston.

THE CURTIS INSTITUTE OF MUSIC

JOSEF HOFMANN, Mus.D.
Director and Dean

Season 1937-1938

announces the addition of four new faculty members.

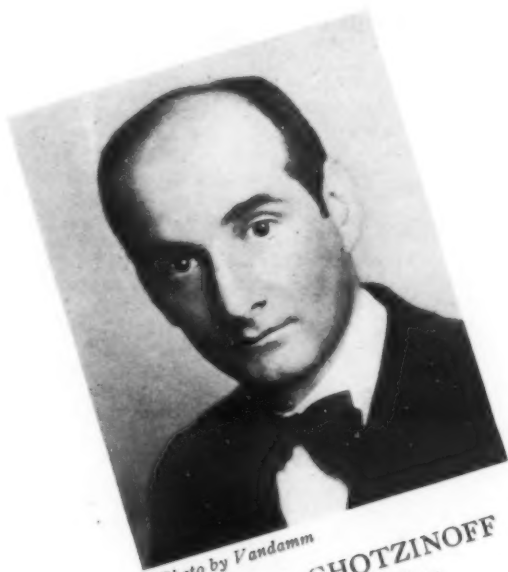


Photo by Vandamm

SAMUEL CHOTZINOFF
Musical Criticism



Photo © Kessler

ELISABETH SCHUMANN
German Lieder



Photo by Stein, N. Y.

VERA BRODSKY
and
HAROLD TRIGGS
Two Piano Playing

Auditions for
these Subjects
Week of
September 27th

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

RITTENHOUSE SQUARE

PENNSYLVANIA

Robin Hood Dell Ends Successful Eighth Season

Eight Weeks of Orchestral Concerts, Operas and Ballets Frequently Taxes Capacity of Philadelphia's Sylvan al Fresco "Auditorium"

PHILADELPHIA, Sept. 10.

THE 1937 (eighth season) series of summer concerts, operas, and ballet performances in Philadelphia's sylvan al fresco "auditorium", Robin Hood Dell in Fairmount Park, came to a conclusion on Aug. 18 with a performance of Godard's opera 'La Vivandiere'. There had been eight weeks of musical events, inaugurated on June 24 by the Robin Hood Dell Con-

certs, Inc., and administered by a committee of Philadelphia Orchestra musicians with Alfred Reginald Allen as manager. In the week and a half preceding the closing date several attractive programs were offered, some drawing audiences which taxed the Dell's capacity.

On Aug. 7, José Iturbi, general musical director this season, conducted an attractive program including Haydn's 'Surprise' Symphony and Dohnanyi's 'Variations on a Nursery Air' for piano and orchestra, with Harry Kaufman, Philadelphia pianist and member of the faculty of the Curtis Institute of Music, as soloist. Mr. Kaufman met his exacting assignment admirably in technique, tone, and interpretation and was the recipient of hearty applause. As far as this reporter knows this was the first local performance of Dohnanyi's work as written, although there had been a two-piano rendition here some seasons before. Rounding out the program were shorter numbers by Mozart, Schubert, Richard Strauss and Johann Strauss.

On Aug. 8, another free-admission Sunday evening concert attracted a large audience despite threatening weather. Mr. Iturbi was on the podium and a Beethoven-Wagner program, with the A Major Symphony listed, was scheduled. Shortly after the symphony started, however, a heavy downpour scattered the audience and forced the termination of the concert. Aug. 9 brought an all-American program with Mr. Iturbi as conductor and soloist and Lucy Monroe, soprano, and Jan Pearce, tenor, as vocal soloists. The appearance of the talented ten-year old pianist, Paul Lyanich, Jr., of San Francisco, who recently came East with Mr. Iturbi to continue his studies, was another feature, the boy playing a group of solos. The concert was offered for the benefit of the Relief Fund of the Musicians Protective Association of Philadelphia, and according to the program, was given "as part of the Constitution Celebration, in cooperation with the Hon. S. Davis Wilson's program honoring the 150th Anniversary of the Constitution of the United States." Mayor Wilson was one of the invited guests present.

A Program Tampered With

The concert was also marked by an episode which has been widely publicized in the newspapers. This was Mr. Iturbi's protest against the inclusion of several songs with piano accompaniment in the period of the concert scheduled to be broadcast—part of the broadcast being cancelled as a result. The conductor's emphatic protests were made back stage, so that most of the audience were probably unaware of any 'unpleasantness' until they read the papers the next day, although Mr. Iturbi made a brief speech stating that the program as printed was not exactly correct in the sequence of the numbers and that changes would be made.

While Mr. Iturbi was quoted in the newspapers as referring to certain types of popular songs as "trash" in his backstage protest he told your correspondent that he had not used that word, but had classified such songs as "undignified" and not fitting for a program given in honor of the American Constitution, or appropriate for a symphonic program devoted to American music.

The program as presented opened with the National Anthem with Miss Monroe as soloist. Deems Taylor's 'Circus Days'

followed, after which Mr. Pearce sang songs by Herbert and Coleridge-Taylor, with Martin Gabowitz at the piano. The orchestra then played Paul White's 'Five Miniatures', and the 'Rhumba' from Harl McDonald's second symphony. Gershwin's 'Rhapsody in Blue' with Mr. Iturbi as conductor and soloist was the next number and one of the most successful of the evening. The latter part of the bill offered Master Lyanich, who played Busoni's arrangement of Bach's Chaconne quite capably, winning an enthusiastic reception. Miss Monroe, with Mr. Gabowitz as accompanist, was heard in songs by Kern, LaForge and Gershwin, and in a duet from Romberg's 'Maytime' with Mr. Pearce as collaborating artist. Herbert's 'American Fantasy' was a final orchestral item.



Saul Caston

LaForge and Gershwin, and in a duet from Romberg's 'Maytime' with Mr. Pearce as collaborating artist. Herbert's 'American Fantasy' was a final orchestral item.

Capacity Audience for 'Bohème'

Puccini's 'La Bohème' was presented on Aug. 10 before a capacity audience. Alexander Smallens conducted. In some respects the performance was the best of any of the operas provided at the Dell this summer. Rosa Tentoni as Mimi achieved a fine portrayal both as to voice and dramatic delineation. Armand Tokatyan sang and acted admirably in the part of Rodolfo. Lucy Monroe was an acceptable Musetta, and Sydney DeVries pleased vocally and dramatically, as Marcello, as did also Louis D'Angelo as Schaunard, and Eugene Lowenthal as Colline. Pompilio Malatesta in the comic roles of Benoit and Alcindoro made the most of his opportunities. Other parts engaged Pierino Salvucci as Parpignol, and Warren W. Holland as a Customs Guard. The opera was greatly enjoyed, applause for the principals and favorite arias being generous and hearty. Mr. Smallens also coming in for a goodly share of the tribute. A performance of the opera scheduled for Aug. 11 was called off because of rain, as was also a re-scheduled performance set for Aug. 12. A second presentation was given, however, on Aug. 16 before an audience which filled the Dell.

There was nothing unlucky or dull at the Dell on Friday, the 13th, when an interesting all-Spanish program was provided, Mr. Iturbi conducting. In the interpretation of several items conductor and orchestra were assisted by Chacha Aguilar, contralto, and three Spanish dancers—Rosita Ortega, Monna Montes, and Angel Cansino. The concert also presented Regino Sainz de la Maza, guitarist, who recently arrived in this country, made his American debut in a group of solos by Gaspar Sainz (17th century), Moreno Torroba, and his own 'Alegrias'. Orchestral composers represented were Turina, by 'Tres Danzas Fantasticas'; De Falla, by his 'El Amor Brujo' music; the Interlude and Dance from 'La Vida Breve' and dances from 'The Three Cornered Hat'; Albeniz, by 'Triana' in the Fernandez Arbos transcription; and Granados, by two Spanish dances. Two pleasing works for string orchestra—'Sarabande Lejana' ('Sarabande from Afar') and 'Villancico' (Christmas Carol)—by Joaquin Rodrigo, contemporary composer, were played for the first time anywhere. Another present-day composer represented was Oscar Espla, whose 'Canciones Playeras' ('Songs of the Sea') received an initial American presentation.

A Theremin Soloist

Saul Caston conducted on Aug. 14, the program featuring Clara Rockmore, Thereminist, in an arrangement of the Air from Bach's D Major Suite, and Bloch's Hebrew Rhapsody, 'Schelomo'. Mendel-

sohn's 'Italian' Symphony, and other items by Bach, Beethoven, and Wagner, were also listed. On the 15th Mr. Iturbi led the final Sunday evening free-admission concert of the season. Stephen Hero, violinist, was heard in Bruch's G Minor Concerto, eliciting applause from an audience which filled the Dell to overflowing. The rest of the program comprised Brahms's D Major Symphony, Weber's Overture to 'Der Freischutz' and Chabrier's 'Bouree Fantasque'. At intermission George H. Johnson, president of the concern sponsoring the Sunday evening concerts, presented Mr. Iturbi with an ebony baton mounted in silver. In a brief speech the conductor expressed his appreciation, also thanking the audience for "standing by him" in some recent "difficult moments".

A substantial and satisfying concert on Aug. 17 had Mr. Iturbi as conductor as well as joint soloist with his sister, Amparo



H. Maurice Jacquet

Iturbi, in a brace of compositions for two pianos and orchestra—Mozart's E Flat Concerto and Infante's 'Three Spanish Dances'. The Overture to Mozart's 'Marriage of Figaro', Beethoven's 'Eroica' Symphony, and Wagner excerpts made up the orchestral list. A capacity audience was present. Godard's comic opera 'La Vivandiere' sung in English, which brought the season to a close on Aug. 18, was produced by the recently organized American Opera Company of this city, being presented for the first time in Philadelphia and for the second time in this country, the premiere having been given by the same group in Trenton last Spring. H. Maurice Jacquet conducted and the cast included: Anne Simon, Marion La Vivandiere; Joseph Chekova (who made the English translation and adaptation of the French libretto), Jeanne; Vito Bassi, George deRieul; Frederick Robinson, La Balafré; Frank Cappelli, Captain Bernard; Edward Nyborg, Lafleur; Alan Nern, Andre deRieul; Antanas Banyas, Marquis deRieul; Antonio Lombardi, Lieutenant Vernier, and John Lawler, a Peasant. A tuneful work in three acts, but not especially important musically even in its own particular category, 'La Vivandiere' provided several pleasing solo numbers and choral ensembles, and some enjoyable ballet music. Its staging in several details indicated the newness of the organization and the comparative inexperience, in operatic singing and action, of some members of the cast. A chorus of about forty and a ballet, directed by Edwin A. Strawbridge, participated. Mr. Jacquet conducted efficiently and the orchestral score was well-played. The performance was cordially, if not enthusiastically received by an audience of about 5,000 persons.

Altogether, the 1937 Dell season was one of the most successful in several years. Only a few events had to be cancelled because of rain, although audiences were small on several evenings because of threatening weather. Thirty-five paid-admission programs and eight sponsored free concerts were presented, the total paid attendance for the former being 100,277. 'Carmen', presented on two evenings, was the most successful drawing card, attracting a total paid attendance of 10,180. The largest single audience—6,424 paid admissions, and 698 'guests'—turned out for the first of two performances by the Philadelphia Ballet. 'La Bohème' (two performances) also drew large audiences. Audiences for orchestral programs with soloists varied, this being particularly noticeable where the same soloist or soloists were featured two evenings in succession, the audience on the first evening usually being much larger than that for the repeat performance.

WILLIAM E. SMITH

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Photo by Wm. E. Kingham, Redlands, Calif.

CALIFORNIA PREMIERE OF "THE BLONDE DONNA" or The Fiesta of Santa Barbara"

Opera Comique in three acts by ERNEST CARTER

Presented with a company of 170 by

THE REDLANDS COMMUNITY MUSIC ASSOCIATION

at the REDLANDS BOWL, June 24 and 26, 1937

OPERA COMIQUE WINS ACCLAIM

"The Blonde Donna," opera comique by Dr. Ernest Carter, proved to be the most delightful and entertaining production as heralded in the advance notices at its western premiere given last night before a large audience in the Redlands Bowl. The author, who has been in Redlands personally supervising the work of the opera, was acclaimed as the final scene was brought to a close. . . . The second performance of this most amusing opera, which is a happy mixture of operetta and comic opera, with a dash of romantic opera, will be given on Saturday evening. —*San Bernardino Daily Sun*.

OPERA STAGED AT REDLANDS

The western premiere of "The Blonde Donna," an opera comique by Ernest Carter, officially opened the 14th season of the Redlands Bowl Thursday night, and was warmly applauded by a capacity audience. It proved a charming little operetta, with a merry lilt to most of the tunes, and with cheerful dialogue interspersed. . . . Some of the ensembles, such as the octet ending the first act, were very skillfully written. . . . Among the highlights were the arrival of the Comandante on horseback, followed by a troop of soldiers who, as American Legion members, actually looked convincing, and the jolly drinking song of the monks. The festivities were begun to the light of real torches, and there was a merry sailors' hornpipe. Barton Bachmann, in the comic role of the snooping Tellacus, the mission cellarer, stole the show with his humorous antics and clearly voiced lines. —*Hollywood Citizen-News*.

MANY FONTANANS ENJOY PREMIERE OF COMIC OPERA "BLONDE DONNA" AT REDLANDS BOWL

Laid in Santa Barbara during a three-day fiesta, "The Blonde Donna" is a delightful combination of humorous dialogue, catchy Spanish songs and dances. Light, tuneful and gay, with gorgeous costumes and beautiful lighting effects, it presents the picturesque, vivacious type of musical entertainment that lends itself charmingly to outdoor production in Redlands Bowl. Thrilled, indeed, was the enthusiastic audience which filled Redlands Bowl to capacity. Many left with comment such as "Delightful!" "Marvelous!" "Grand music!" and "We must try to see it again Saturday night." —*Fontana Herald*.

BOWL MUSIC SEASON OPEN . . . "THE BLONDE DONNA'S" WESTERN PREMIERE HELD AT REDLANDS

In the beautiful Redlands outdoor theatre, the Bowl and Proscenium in Library Park, the fourteenth season of music began tonight with presentation of "The Blonde Donna." . . . Outstanding artists of Southern California were heard in the leading roles of the tuneful opera which tells the story of a period in the history of Santa Barbara Mission. —*Los Angeles Times*.

"BLONDE DONNA" GIVEN ACCLAIM AT THE BOWL

It was an auspicious introduction to the fourteenth season of summer outdoor concerts when the Community Music Association presented the western premiere of Dr. Ernest Carter's comic opera, "The Blonde Donna," last evening in the Bowl. A large audience, including music lovers from all over Southern California, witnessed the colorful Fiesta of Santa Barbara. . . . Dr. Carter, James Kelly Guthrie, who directed the orchestra, and Marcella Craft, artistic director of the opera, were given an enthusiastic ovation at the close.

Lovely melodies in Spanish rhythm, an original story with a surprise ending, scenes of the fiesta which always lend color and romance to a production, and the use of bands of Indians, soldiers and sailors, all contributed to the bright spectacle and gave recognition to the composer. The dramatic action is sustained throughout the three acts, with a plentiful sprinkling of humor which delighted the audience. —*Redlands Daily Facts*.

— O —

AFTER THE SECOND PERFORMANCE

San Bernardino Daily Sun

With last night's final presentation at the municipal bowl, "The Blonde Donna" went into records of the Redlands Community Music Association as the most successful benefit production of its kind ever undertaken by the organization.

Redlands Daily Facts

The opera was successful from an artistic point of view, and brought acclaim throughout Southern California to the Redlands Bowl and to Ernest Carter, composer.

Los Angeles Saturday Night

Ernest Carter's opera is well adapted to outdoor performance. . . . Much of the music has been built around Spanish rhythmic devices, yet the drama has been enhanced by entirely legitimate means. The score is not strikingly original, but it is very happy, light, typically the fiesta mood. There is about three times as much plot as is generally found in opera, and sufficient intrigue to recommend it to motion picture production. . . . The scene of the Franciscan monks in the wine cellar was replete with comedy drama. . . . An early California opera would not be complete without the Dons and their horses; these particular horses were on their best behavior. . . . As Californians very interested in seeing the traditions of our state preserved in song, dance and dramatic story, we are grateful to Mr. Carter for his fine contribution.

SUITE 1401, STEINWAY BUILDING, NEW YORK, N. Y.

Chautauqua Institute Completes Musical Season

Twelve Opera Performances Attract 18,000 and Symphonic Concerts Show Marked Increase in Attendance

CHAUTAUQUA, N. Y., Sept. 1.

THE Chautauqua Institution closed its most successful season of music since 1929 on Aug. 29.

The world premiere of Bernard Wagenaar's Symphony No. 3 was presented by the Chautauqua Symphony, Albert Stoessel conducting, on Aug. 15 and the program also included Mozart's Concerto in D Major, arranged by Cassadó, with Georges Miquelle as soloist; Debussy's 'The Afternoon of a Faun', 'Nocturne' and Wagner's Overture to 'Tannhäuser.'

The final concert in a series of thirty by the Chautauqua Symphony was given on Aug. 21. On this occasion Mr. Stoessel relinquished the baton to Georges Barrère, performing with Mischa Mischakoff Bach's Concerto for

two violins and orchestra in C Minor. The program also featured Bach's Passacaglia and Fugue in C Minor, transcribed for modern orchestra by Ottorino Respighi; Brahms's Symphony in D, No. 2, and a performance of Rimsky-Korsakoff's 'Caprice Espagnole.'

Stoessel Suite Played

The fourth young people's concert on Aug. 14, programmed Rossini's Overture to 'William Tell' and Mozart's Concerto for Flute in D, played by Mr. Barrère. The fifth and last concert of this series, given on Aug. 21, featured Mr. Stoessel's 'Suite Antique'; Thomas' 'Old Welsh Air' and a Gigue by Corelli. Joseph Pizzo, harpist with the Chautauqua Symphony for the past fifteen years, was soloist.

The concluding operas of the season were von Flotow's 'Martha,' presented on Aug. 13 and 16 with Josephine Antoine, Pauline Pierce, Albert Gifford and Gean Greenwell, and Puccini's 'La Bohème' on Aug. 20 and 23, with Su-

sanne Fisher, Clifford Menz, Helen Van Loon, Evan Evans and David Otto. Assisting Mr. Stoessel, as associate conductor in the operatic productions, was Gregory Ashman. Alfredo Valenti served as artistic director; Jessie Mockel as chorus director; Ethelyn Dryden, Harrison Potter and Jack Radunsky as opera coaches. Charlotte Elton was ballet mistress and Albion Adams acted as business manager.

A popular concert by the Chautauqua Choir, Walter Howe, conductor, on Aug. 28; an organ recital by George William Volk on Aug. 29, and a sacred song service, the same evening, closed Chautauqua's musical season.

Statistics Show Increase

Opera attracted 18,000 fans and out of twelve opera performances, eleven sold out to standing room only. Similar increases are reported by the symphony box office, showing an average attendance change, per concert, topping 1936 figures by 2,000. The concert

World Premiere of Wagenaar's Symphony No. 3 Given Under Stoessel — Series Most Successful Since 1929

repertoire, arranged by Mr. Stoessel, was designed to meet the varied tastes of his audience. His programs have included Beethoven's Fifth and Brahms's First symphonies. He has also given concerts of a much more popular character.

"Records of the present season indicate that in actual numerical attendance, Chautauqua has had its best year since 1929," according to Dr. Arthur E. Bestor, president of the Chautauqua Institution. "A steady increase in general receipts through the past four years, justifies Chautauqua's recent release from receivership. This would bear out the statement . . . made in 1934 that 'the depression alone is responsible for the Institution's plight.'"

E. B.



Georges Barrère and Albert Stoessel (Right), After a Saturday Morning Concert



Following a 'La Bohème' Rehearsal, Left to Right, Alfredo Valenti, Susanne Fisher, and Clifford Menz



Josephine Antoine and Donald Dickson Relax After a Rehearsal of 'Rigoletto'



After the Dress Rehearsal of Stoessel's Opera 'Garrick', from Left to Right, Mazina Stellman, Pauline Pierce and Helen Van Loon

Prague to Celebrate 150th Anniversary of 'Don Giovanni's' First Performance

Festive Presentation Planned for Oct. 29, with Scenery and Stage Accessories Copied from Relics of Mozart's Day

By DR. PAUL STEFAN

SALZBURG, Aug. 30.

THIS year a century and a half will have passed since Mozart's opera 'Don Giovanni' or 'Don Juan' was performed for the first time—thus the Salzburg performances really mark a jubilee. But the first performance of the work, which many designate as the best of all operas ("the opera of operas," is E. T. A. Hoffmann's opinion), took place in Prague. The scene of this musical event was the Ständetheater at the Fruit Market, the date, October 29, 1787.

Why did Mozart go to Prague? The chief reason was the enormous success which his 'Figaro' had achieved in that city—a contemporary source observes that even the folk-musician on the ale-

house bench had to play excerpts from 'Figaro', if he wanted to find listeners. Then, when Mozart was in Prague in person, such ovations were accorded him that they all but egged him on to the composition of another opera. This the impresario of the Italian opera, Bondini, did, and Daponte undertook the task of producing another libretto which he succeeded in accomplishing in a surprisingly short time, despite the fact that he was writing two other operatic books at the moment.

How Much Wine and Women?

Daponte relates in great detail in his memoirs how he wrote these texts in Vienna with the help of wine and woman. What he does not relate is that, in the first place, Mozart contributed in large measure to the shaping of the text, and that secondly he was basing his libretto on one which already existed, somewhat independently to be sure, and with more success than the other: it was a book by Bertati, who for his part as the librettist of the 'Secret Marriage' of Cimarosa scored a

far greater success with this than Mozart ever achieved.

Under the most favorable circumstances imaginable, surrounded by friendship and admiration, Mozart completed the composition 'Don Giovanni' in Prague, probably also flirting a little with the singer, Josepha Duschek. The success of 'Don Giovanni' in Prague was tremendous, greater than soon afterwards in Vienna.

Home of Mozart Cult

Prague remained the Mozart city thereafter, too. For half a century the Mozart cult prevailed there, and whoever ventured beyond Mozart, as perhaps Beethoven, was considered a revolutionary. But down to the present day there have been the largest number of performances of 'Don Giovanni' in Prague. This is proved by some statistics which the National Theatre of Prague has just compiled on an international basis. These statistics will be included in the official festival publication of the National Theatre, which now controls also the Ständetheater—for the stage of the 'Don Giovanni' premiere is still in use. The festival publication will contain besides these statistics, which have been prepared for

some time, a treatise on the sources and the dramaturgy of the opera, written by the stage-manager and bass-buffo, Ludwig Mandaus. Herr Mandaus, who, like the director of the National Theatre, Vaclav Talich, is now in Salzburg as a guest of the Festival, was so kind as to let the author of this letter examine the typewritten manuscript (in Czech) of the treatise, which promises to become a significant enrichment of Mozartean literature. It will not be the only Prague 'Don Giovanni' work, incidentally: Dr. Paul Nettl, Privatdozent (university lecturer) of Prague, is also preparing a new discussion (in German) of the relations of Mozart to Prague.

The real celebration, on the exact day of the anniversary, will offer 'Don Giovanni' in a particularly festive performance with scenery and stage accessories which will be copied exactly from existing relics of the eighteenth century. Performances of other works by Mozart will also take place. Musical Prague, in its specific character shaped by the premières of 'Don Giovanni' and the 'Bartered Bride', will give ceremonious acknowledgment to Mozart, and the entire musical world will take part on this day in the Prague celebration.

HARRISONBURG IS SCENE OF FESTIVAL

**Seventh Successive Religious
Music Event Led by
Dr. J. F. Williamson**

HARRISONBURG, VA., Aug. 15.—At Masanetta Springs, four miles from Harrisonburg, the seventh successive religious music festival was held on July 22 and 23 under Dr. John Finley Williamson of the Westminster Choir School of Princeton, N. J.

The two-day festival was climaxed by the outdoor concert on July 23, led by Dr. Williamson, when the choir of 500 sang numerous hymns and religious compositions. The Harrisonburg Municipal Band assisted and the choir was introduced to an audience of 6000 by John Powell, pianist and composer. Two works, 'Alleluia, Lord God', and 'While by Our Sleeping Flocks We Lay', were sung by the Festival Chorus and answered by an antiphonal choir led by James Sydnor of the Park Avenue Presbyterian Church of New York. Other works were, 'God Is a Spirit', 'Cherubim Song', 'O Praise the Lord of Heaven', 'God Is with Us', 'An Angel Said to Mary' and 'Grant Unto Me the Joy of Thy Salvation'. The chorus was assisted by a Junior Choir conducted by Lorean Hodapp, and by the school of music choir, trained by Dr. Williamson and his assistants.

The WPA Virginia Symphony and outstanding musical organizations from the East also contributed to the festival. Contests were held in connection with the festival: for junior and adult church soloists and hymn players, and for negro quartets. W. E. H.

Choir School Adds Choral Summer Camp



A. R. Levering

Members of the Faculty of the Westminster Choir School Choral and Vocal Summer Camp Were: Front Row, Left to Right, Harold and Ora Hedgpeth, Joseph Lautner, Director; Dr. John Finley Williamson, President Westminster Choir School; Helen Smith and Wray Lundquist

NORTHFIELD, MASS., Sept. 10.—The Choral and Vocal Summer Camp, a new department of Dr. John Finley Williamson's regular summer school, under the direction of Joseph Lautner, proved a successful addition to the summer session. Dr. Williamson is

president of the Westminster Choir School of Princeton, N. J.

The camp was established by Dr. Williamson for the purpose of instilling sound habits of vocal technique, and to show that perfect co-ordination is essential in freedom of singing. It now

becomes a regular part of the summer session held each year at Mount Hermon, which was attended this summer by many professional musicians.

The Westminster Double Quartet was in charge of the musical program for the Moody Centenary held in connection with the Northfield General Conference from Aug. 15 to 25, and on Aug. 15 Dr. Williamson headed the third annual religious music festival. The singers, numbering 400, included the Summer School, Summer Camp, Westminster Quartet and several local choirs from neighboring cities.

Goldman Band Ends Season

The season of concerts by the Goldman Band on the Mall in Central Park and at Prospect Park, Brooklyn, ended on Aug. 15. The same conductor, Dr. Edwin Franko Goldman, has continued through twenty successful seasons. The series of concerts, now known as the Daniel Guggenheim Memorial Concerts, was the gift of the Daniel and Florence Guggenheim Foundation to the people of the city. During the season 107 composers were represented on the programs. The composer whose works were most frequently performed was Bach, with a total of fifty-five performances. Wagner was second with a total of thirty-eight.

Julian Olney Gets World's Fair Post

Julian Olney has been appointed by Allen Wardwell, chairman of the World's Fair music committee, as his assistant in preparing plans for the music festival which is to be a feature of the Fair in 1939. Mr. Olney has resigned as secretary-treasurer of the County Presentations, Inc., of White Plains and will begin his new duties immediately.



To My Teacher—
William S. Brady
Kathryn Meisle

KATHRYN MEISLE

Contralto

METROPOLITAN OPERA CO.—4th Season

SAN FRANCISCO OPERA CO.—10th Season

LOS ANGELES OPERA CO. — 4th Season

REINER-WAGNER FESTIVAL, NEW YORK STADIUM

Herald Tribune (F. D. Perkins), July 28th, 1937:

Mme. Meisle's fine voice was laudably employed, particularly in the sustained and soaring tones of Brangaene's call in the second act, which marked one of the best individual vocal accomplishments of this series.

New York Times (Noel Straus), July 24th, 1937:

Kathryn Meisle, the Waltraute, made an equally deep impression by her eloquent handling of every phrase of the difficult part. Her voice was mellow, warm and intense and her diction a model of its kind.

Evening Sun (Wm. G. King), July 28th, 1937:

Miss Meisle gave excellent vocal characterization of the faithful Brangaene.

World Telegram (Pitts Sanborn), July 28th, 1937:

The deletions in Brangaene's music were especially regrettable in view of Mme. Meisle's brilliant voice, her rare diction and her authoritative style. And this Brangaene, like the Isolde, disdained to carry a score.

Evening Post (Henry Beckett), July 23rd, 1937:

Kathryn Meisle was singing, in a manner justifying complimentary adjectives in the superlative degree. If she had just been doing a job, the plane's intrusion would not have mattered much, but by the opulence of her voice and her vivid use of it Miss Meisle was making the preposterous situation come true in emotional reality. Her exceptional art, together with superb playing of the Philharmonic-Symphony Orchestra, vitalized the scene.

MISS MEISLE IS A PUPIL OF WILLIAM S. BRADY

WILLIAM S. BRADY STUDIOS: 137 WEST 86TH STREET

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A Remarkable Musical Discovery

DOUBTLESS a considerable number of new musical compositions will be brought to public hearing for the first time in the course of the approaching Winter music season. But it seems perfectly safe to say that of them all the one that will arouse the liveliest curiosity and the widest interest among musicians and lay music lovers alike is a work by an old master who has been in his grave for eighty-one years. This is the complete three-movement Concerto for Violin and Orchestra by Robert Schumann which Yehudi Menuhin has rescued from oblivion and is soon to play in the music centres of America and Europe.

Although Schumann's biographers make scant mention of it, it was known that he did compose a violin concerto, for it is mentioned several times in his letters, is repeatedly referred to in his diary and is also mentioned in the correspondence of Joseph Joachim. This concerto has a curious history. Schumann composed it in the early Autumn of 1853, the year before insanity put an end to his creative activity. Apparently, he wrote it specifically for Joachim, to whom he gave the score, and he planned to produce it at Dusseldorf with Joachim as soloist and himself conducting. The oncoming of his mental affliction within a few months prevented that. Joachim kept the score. It is of record that he gave considerable study to it and with Clara Schumann at the piano played it privately. But he never played it in public with orchestra. Not only that; he never edited it (though intimating that it required editing), never permitted it to be published, and—most mysterious of all—stipulated in his will that it should not be published or publicly performed until 1956, that is 100 years after Schumann's death.

Joachim died in 1907 and this Schumann concerto, along with a mass of other manuscripts and

papers belonging to him, was then deposited in the State Library of Berlin, where it has remained until now. By dint of much effort, and through the offices of a friendly German music publisher, young Mr. Menuhin has obtained the consent of the library's director, of the German government and of the numerous heirs concerned, to the breaking of that provision of Joachim's will. The publishers offered him an edited version of the concerto, but he declined to have anything to do with this after he had studied a photostat copy of the original score.

Mr. Menuhin has let it be known that he is deeply impressed by the beauty of the concerto, declaring that it shows Schumann at the very height of his creative powers; declaring further that it is worthy to rank beside the great violin concertos of Beethoven and Mendelssohn, and that it contains matter that presages in certain parts the concerto of Brahms. This last pronouncement is of more than passing interest and import; for it was while Schumann was finishing the orchestration of his concerto that Brahms visited him and Clara in their home, and Joachim himself refers to studying the work with Brahms.

Whether Mr. Menuhin's regard for this Schumann concerto is only generous youthful enthusiasm, or whether he is justified of his high opinion; whether it is really a masterpiece worthy to rank with Schumann's best; whether Brahms based in any part his towering masterpiece upon the earlier Schumann—these are questions that can only be answered by repeated public hearings of the long secreted work.

But what a remarkable musical discovery it is! Inevitably it recalls the analogous story of Schubert's 'Unfinished' Symphony which lay hidden at Graz from 1822, the year of its composition, until 1865 when Herbeck came upon it and carried it off to Vienna to give it its first performance. Whether or not Robert Schumann's new-found Violin Concerto shall prove worthy of a fame at all comparable to that of Franz Schubert's immortal Symphony does not matter now—it cannot fail to be a musical work of very exceptional interest and value.

Music and the Rural Upsurge

MUSIC never will stand alone. The sisterhood of the arts is indissoluble. Consequently, any such cultural upsurge as is reported in a survey sponsored by Columbia University, even though it pertain to drama, marionettes, folk-dancing, painting, writing and handicraft quite as much as to the tonal art must be heartening to all those who are awaiting a better day for music. The special and significant thing about this survey, which was directed by Miss Marjorie Patten, former research assistant on adult education at Teachers College, is that it pertains to rural America. It was organized by the Rural Arts Program of the United States Agricultural Extension Service and financed by the General Education Board. Investigations were carried on in eight representative States.

Grand opera in Iowa, Gilbert and Sullivan in Illinois, the Caroline Valley Festival in Western New York, Galsworthy in Colorado and folk drama in the Carolinas are but some of the typical manifestations instanced, along with the nationally known Little Country Theatre at Fargo, N. D.

The report shows that the largest percentage of rural dramatic leaders are in truth housewives; which, after all, is in conformity with what is true of rural musical leadership throughout the country. Nor is it surprising to note that more than half of these leaders had formerly been teachers or that most of them were more than forty years of age. Among other details, it is to be found that playwriting has become an avocation among farmers and their wives. If playwriting, why not libretto-writing? What a blessing if, here and there, some one pens a really viable opera book!

Personalities



Giovanni Martinelli Vacationing With His Family in Italy. From the Left, Daughter Bettina, Mr. Martinelli, Son Antonio, Daughter Giovanna and Mrs. Martinelli

Busser—The French Académie des Beaux-Arts has awarded Henri Busser a prize of 5,000 francs.

Mercer—A new recruit to the motion-picture world is Ruby Mercer of the Metropolitan. Miss Mercer has been signed by M-G-M for one of their forthcoming pictures.

Bonnet—The position of professor of organ at the Ecole César Franck in Paris, left vacant by the death of Louis Vierne, will be filled by Joseph Bonnet, who was recently appointed to the post.

Rouché—Commemorating the twenty-fifth year of his direction of the Paris Grand Opéra, a bust of Jacques Rouché, executed by Despiau and paid for by public subscription, is to be placed in the foyer of the opera house.

Paderewski—It is rumored that Paderewski, who made a recent screen appearance in the motion-picture, 'Moonlight Sonata' is at work on the score of a screen opera which will shortly be filmed at Hollywood.

Schumann—Elisabeth Schumann was recently made an honorary member of the Vienna State Opera. After appearances in London with the Vienna Philharmonic, and while appearing in Paris with the same society, Professor Hugo Burghauser, president, presented Mme. Schumann with a document by which the title of honorary member of the Vienna Philharmonic was conferred upon her.

Jepson—Variety being the spice of life, Helen Jepson of the Metropolitan has a rabbit farm on the outskirts of Utica, N. Y. She had the animals first as pets, but now makes a business of raising them for exhibitions, for breeding purposes, laboratories and furs. Several of the rabbits are named for professional friends, including Galli-Curci and Rose Bampton.

Weed—Marion Weed has resigned from her faculty positions in the Eastman School of Music at Rochester, N. Y., as adviser of women and instructor in German and English diction. A pupil of Lilli Lehmann, Miss Weed made her first appearances in opera in performances in Bayreuth, sang at Cologne and Hamburg, and was finally engaged by Heinrich Conried for the Metropolitan Opera in New York, where for five years she was one of the principals in the Wagner casts of those days.

AMERICAN COMPOSERS AND WORKS INDEXED

Federal Music Project in Washington Lists 5,000 Compositions by 2,000 Writers

WASHINGTON, Sept. 1.—A compilation listing approximately 5000 compositions, the work of more than 2000 American composers or composers residing in the United States, is nearing completion in the office of the Analysis Unit of the Federal Music Project in this city. It indexes all the American works which had public performance by WPA musicians between October, 1935, and March 31, 1937.

Not only does this index disclose a wealth of American creative talent unsuspected two years ago, but it also makes available a wider knowledge of the nation's musical resources than was ever before available, according to Ellen E. Woodward, assistant administrator.

The Federal Music Project's interest in American music is inherent. Created to employ and rehabilitate unemployed American musicians, the project has always included as an integral part of its plan a policy of encouragement for American composers.

Fills Forty Card-Index Boxes

In a space adjacent to the office of the national director a desk and file-case room has been used to house the Analysis Unit of the Federal Music Project. This unit has examined the thousands of programs and filed titles and other information concerning American compositions heard at WPA performances. The titles fill more than forty card-index boxes, and from these cards manuscript-copy has been compiled, annotated and edited for possible publication. This collection of information has come to be known as "The Index of American Composers."

As it now stands, the Index lists, first of all, the composers, alphabetically, with their performed works, the date and place of performance, the conductor, director or soloist, and the playing unit. A second section lists the compositions according to form—symphonies, concerti, cantatas, oratorios and other choral works; operas, operettas, ballets and masques; liturgical works; overtures, suites, marches and band pieces; instrumental and vocal solos, chamber music, etc. Incidentally, no less than fifty American symphonies are listed.

"Americana" Noted

A third section is to deal with such special subjects as "Americana," noting sources and derivatives, folk and primitive songs and tunes, or where, in program music, an attempt has been made to capture the mood of a landscape or community scene. A deal of work has been devoted to identification of some of the earlier writers. Sometimes the compositions were played from manuscripts of musicians in their home communities, or maybe the music had been obtained from old libraries of disbanded organizations, and publishers reported the pieces long out of print.

Research was carried-on in the music divisions of the Library of Congress and the New York Public Library. The librarians of the Army, Navy and Marine Bands were helpful, and Herbert L. Clarke, former president of the American Bandmasters' Association, also identified some of the composers of the older works.

The manuscript of the Index of American Composers now embraces nearly 300,000 words. Musicians and musicologists who have examined it

agree that it is the most comprehensive survey of American musical-composition ever assembled. It has already served as a source from which project heads, conductors and unit leaders may select American works available for performance.

The decision of the Federal Music Project to encourage the American composer was more than a rhetorical gesture. Early in the life of the project Dr. Sokoloff instructed all his state and regional directors that any competent musician with musical manuscript should receive a fair hearing. Instruction in counterpoint, theory, harmony and composition was made available in many districts for WPA musicians who aspired to become composers. Partly as a result of this instruction a surprising number of compositions by project workers were performed—including an opera and two symphonies.

More than fifty contemporary composers have appeared before audiences at Composers' Forum-Laboratories held in New York, Boston, Chicago, Detroit, Milwaukee, Indianapolis, Los Angeles and Tulsa. These forum-laboratories form a sort of extra-curricular activity of the Federal Music Project. Questions asked by the audiences and answers given by composers have been stenographically transcribed and preserved for future study. The transcriptions afford a graphic account of the processes, methods and mathematics of native composers and of their nationalistic as well as esthetic persuasions.

When (and if) the Index of American Composers is published, the forum-laboratory transcriptions will be included as an appendix.

N. O. A. TO GIVE CYCLE OF WORKS FOR 'CELLO

Emanuel Feuermann to Be Soloist with National Orchestral Association in Four Concerts

A comprehensive cycle of 'cello literature will be given by the National Orchestral Association, Leon Barzin, conductor, with Emanuel Feuermann as soloist, in four programs in February and March of the coming season. The concerts are to be given as a benefit for the Association's scholarship fund.

On Feb. 5, C. P. E. Bach's Concerto No. 3 in A, Bloch's 'Schelomo' and Haydn's Concerto in D, Op. 101; on Feb. 19, Boccherini's Concerto in Flat, Op. 34, Schumann's Concerto in A Minor, Op. 129, the Schönberg-Monn Concerto and Tchaikovsky's 'Rococo' Variations will be heard; on March 5, Saint-Saëns's Concerto in D Minor, Op. 119, Weber's Concerto in F, Op. 75, and Strauss's 'Don Quixote', will be played, and on the final program on March 26, Toch's 'Cello Concerto, Tartinis in D, and Dvorak's Concerto in B Minor, Op. 104, will be performed.

Offers Prize for Translation of Wagner Text

The Richard Wagner Society, Inc., is offering a prize of \$150 for the best translation of a scene from Wagner's 'Siegfried', with additional prizes of \$100 and \$50 each. It is the desire of the society to have the text of the entire Ring translated and should the judges decide that one or more of the prize winners is capable of undertaking the work, this will be done. Particulars concerning the contest may be obtained from Dr. Ernest Lert, Richard

What They Read Twenty Years Ago

MUSICAL AMERICA for September, 1917



A Prodigy Is About to Arrive. This Was One of the First Pictures Published in America of Jascha Heifetz, and Shows the Young Violinist with Leopold Auer and a Group of Prof. Auer's Other Students. Can Two of Those Faces Possibly Belong to Max Rosen and Toscha Seidel?

1917

Lèse Majesté?

Nijinsky, the Russian dancer, was locked up all night in a police station in Madrid for refusing to dance before King Alfonso unless paid double what he had agreed to accept.

1917

And Look What Happened!

"Futurist Music, a Logical Outcome of the Age" Declares this Modernist. Sees Nothing Isolated nor Radical in Works of Debussy, Schönberg and Ornstein.

1917

With Good Intent

The conductor of a band engaged to grace a seaside baby show had been requested to play appropriate music. After the chairman had laid stress upon the duties of parenthood and the need for an increased birth rate, the musicians burst forth with an excerpt from Haydn's 'Creation.'—London Daily Chronicle.

1917

Newman on 'Tosca'

"The German desire as shown particularly in Wagner and Strauss, is to be organic; the Italian composer's main desire is to be barrel-organic."

1917

Descent, Indeed!

With Frasquita and Escamillo, the new London light opera success, 'Carmenetta' carries the story of the Merri-mée-Bizet 'Carmen' into the second generation. For, according to this sequel in lighter musical vein, Carmen and Don José had a daughter!

1917

An Excellent Cast

Gounod's 'The Mock Doctor' was sung at the Lyceum Theatre for the first time, publicly, in the country, by Carl Formes, Kathleen Howard, Idelle Patterson, Percy Hemus, Rafael Diaz, George Hamlin, Lila Robeson and Thomas Chalmers.

Wagner Society, Inc., 528 West 111th St., New York. The judges in the contest will be Lauritz Melchior, Dr. Leopold Stokowski, Lawrence Tibbett and Dr. Lert.

Memorial Grove to Gabrilowitsch to Be Planted in Palestine

As a memorial to the late Ossip Gabrilowitsch, a grove of 2,000 trees will be planted in Palestine by Mailamm, the American-Palestine Music Association, whose honorary presidency was held by Mr. Gabrilowitsch from the time of its organization until his death. Benefit concerts under Mailamm auspices in New York and Los Angeles and a contribution from the Detroit division of the Jewish National Fund have supplied \$2,500, and the grove will be dedicated on Sept. 14, the anniversary

of the musician's death. Mailamm, with Leopold Godowsky as honorary president and Mrs. Charles Zunker as national president, plans to continue its memorial to the pianist-conductor by erecting a Gabrilowitsch Stadium with the Grove.

Delta Omicron Elects Officers

CINCINNATI, Aug. 15.—At the biennial national convention of Delta Omicron, music sorority, held June 28 through July, national officers were elected for the coming two-year term. They are Bessie Covert, president; Eleanor Otis, vice-president; Orma Weber, secretary; Ruth Ahrens, treasurer, and Lucile Meyer, musical advisor. Mrs. Wright, retiring president, has served the sorority as a national officer since 1926, the past six years as president.

LONDON'S HISTORIC OPERA HOUSE IN NEW HANDS

Covent Garden Musical Productions, Ltd., to Take Over Sub-lease of Royal Opera House from September to February of Each Year—Company to Control Finances But Not Theatrical Policy—Ballets Russes to Begin Engagements in Fall—Proms Open Under Wood

By BASIL MAINE

LONDON, Aug. 30.

YET another announcement as to the future of Covent Garden Opera House has been made. A new syndicate, known as the Covent Garden Musical Productions, Ltd., has been formed under the chairmanship of Brice Ottley to take over the sub-lease of the Royal Opera House, Covent Garden, during the periods from the beginning of September to the end of February for a series of years commencing with 1937.

The object of the new company is to help to forward a policy of using the Opera House all the year round for productions of artistic merit; in other words, to help the house to maintain the dignity which properly belongs to it. The members of the syndicate are among those who are ashamed to think that Covent Garden is the only European Opera House of any standing



Eleanore Mana as Chiara and Paul Petroff as Paolo in Lichine's 'Francesca da Rimini,' Given by the Russian Ballet

which has been let from time to time as a dance hall.

The new company will keep strict control over the finances of the theatre, but will leave the actual running of the House to those familiar with theatre technique. The managership is in the hands of C. A. Barrand, who for so long has been associated with Covent Garden Opera House.

Among the arrangements completed are a season of ballet by Colonel de

Basil's company, Ballets Russes, to open on Sept. 6, in which all the well-known artists, with the exception of Massine, will appear; a short season of the Sadler's Wells Ballet; a visit from the ballet of the Paris Opera, and a visit in the new year from the Australian section of Col. de Basil's Ballets Russes. In addition sixteen Sunday



Roman Jasinsky as Lancelot and Alexandra Danilova as Guinevere in 'Francesca da Rimini'

concerts will be given and negotiations are being made for a short season of opera (Covent Garden, after all, is an opera house) and for the production of a pantomime in the manner of a generation ago.

The board is composed of three business men who are lovers of music and the theatre. Captain W. H. M. Pollen, who is an enthusiast for ballet, is a director of Sheffield Steel Products. M. S. Meyers is a prominent member of the Stock Exchange and a director of the Opera Company at Covent Garden and of other companies. The chairman, Bruce Ottley, is a director of Erlangers, Ltd., and a director of many companies including the United Kingdom Gas Corporation, Ltd., of which he is chairman. One of his active interests is the promoting of a series of industries in the distressed areas. An enthusiastic musician, he was the first to bring de Basil's Ballets Russes to Covent Garden in 1932, and has since assisted in establishing its great popularity here.

How popular de Basil's Company remains has been witnessed by the season which has just ended. A feature has been the large numbers of children attracted by such ballets as 'La Boutique Fantasque', 'Jeux d'Enfants' and 'The Firebird'. The choice of 'Scheherazade', however, for a program which included 'La Boutique' was a little unfortunate.

Lichine's 'Francesca'

Lichine continues to consolidate his reputation not only as dancer but as choreographer. His 'Francesca da Rimini', to Tchaikovsky's music, and with decor and costumes by Oliver Messel, added a cubit or two to his stature as creative artist.

In 'La Boutique' neither Lichine nor Riabouchinska succeeded in making the most of their opportunities in the can-can dancing, but in other roles in this ballet (a good test piece) it was grati-

fying to see a number of new dancers who were quite equal to the old interpreters both in technique and in spirit. Among the new members of the company were Edward Dzikovski (Polish), Mischa Lavroff (Hungarian), Irina Kosmovska (from the Berlin State Opera), Sonia Orlova and Marina Novikova.

Older ballet followers were delighted to see again Tchernicheva and to observe in Cleopatra or Scheherazade, that she is still a perfect mistress of the grand manner of miming.

During this season Massine was Maitre de Ballet and artistic collaborator and he made several appearances in favorite roles, including of course the Barman in 'Union Pacific', a performance which always holds up the action of the Ballet, so many are the repeats demanded from him. It is no longer news that Massine and de Basil have been fighting a copyright action, but the last night audience had the satisfaction of seeing the two shake hands upon the stage. It is doubtful, however, whether Massine will dance in the season which opens at Covent Garden in September, although in the world of ballet all things (except anonymous performances) are possible.

The forty-third season of Promenade Concerts opened on Aug. 7 in a reconditioned Queen's Hall. Not the least of Sir Henry Wood's triumphs in enduring the rigors of many seasons and being fit to embark on the forty-third, is his resistance to a badly ventilated hall. That has been changed. The Queen's Hall interior (thanks to the B. B. C.'s enterprise) has been newly decorated, and more important than that, been blessed with a modern ventilation plant. Perhaps as a result there will be fewer calls of ambulance men on the Promenade floor. The lighting and seating, too, have been renovated.

The programs follow a familiar policy. English music finds a decent place in the scheme and Elgar and Vaughan Williams each will have a program to himself. The opening concert included a first performance here of the Concertino for harp (Sidonie Goossens), and orchestra by Germaine Tailleferre. The B. B. C. Symphony was put through its paces in Rimsky-Korsakoff's 'Scheherazade' Suite and other popular works.

Nassau-Suffolk Little Symphony Heard

BABYLON, L. I., Sept. 10.—The Nassau-Suffolk Little Symphony, Christos Vrionides, conductor, with Alice de Cevee, pianist, as assisting soloist in Gershwin's 'Rhapsody in Blue', gave a concert at Argyle Park on Aug. 20. The Overture to 'The Magic Flute' by Mozart, a Gluck Ballet Suite, Saint-Saëns's 'Danse Macabre', a Strauss waltz, 'Southern Roses', and other works were played.

"World Art, Inc." to Start with Ballet

CINCINNATI, Sept. 10. — Julius Fleischmann, a prominent Cincinnati business man, has been named president of World Art, Inc., an organization founded to further artistic endeavor. It is intended to sponsor an international organization, with a ballet troupe as a nucleus, and painters, composers, conductors, and choreographers will be invited to join the project. R. L.

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Heinz and Robert Scholz, Duo-pianists, at Mozart's Old Grand Piano Upon Which They Gave a Concert in an Intimate Room of the Residenz

By DR. PAUL STEFAN

SALZBURG, Aug. 25.

UNEXPECTED, but so much the greater sensation; Parisian and American newspapers had summoned their reporters by telegraph; for, at a concert in the Residenz, which was given for comparatively few listeners, under the auspices of the International Mozarteum Foundation, with Landeshauptmann Dr. Rehrl acting as host, Mozart's grand piano was to be played again, the first time in perhaps a hundred years.

It has belonged to the Mozarteum since 1856 and stands usually in the house of Mozart's birth. In September, 1936, someone had it put in good repair again, motivated by the idea, which is undoubtedly a sound one, that a musical instrument is not something to be looked at, but ought to be played at least now and then. Numbered among the guests of honor were the Chancellor, the archbishop, the French ambassador, M. Puaux, Bruno Walter, Max Reinhardt, Sascha Guitry, the heads of foreign Mozart organizations. The reconditioning of the piano had been entrusted to the Nürnberg firm of Rück, and it seems to have been carried out very carefully.

There were heard at the late evening Salzburg concert in a magnificent, candle-lit, intimate room of the Residenz, in which Mozart is supposed to have played often, his Piano Variations (K. 460), three songs, the so-called 'Keigstatt-Trio' for piano, clarinet and viola, and finally the D Major Sonata for two pianos—for there was also available a second old instrument from the workshop of the same Anton Walter. Participants were the excellent Salzburg pianists, Heinz and Robert Scholz, the Dutch-American singer, Gina van de Veer, and two members of the Vienna Philharmonic, Wlach (clarinet) and Morawec (viola). All these artists gave excellent performances. Professor Schenk spoke a few words of introduction.

A Matter of Tuning

But the sound of the piano? It reminded one a little of those old upright pianos which one finds handed down through the years in not a few families, and it had sometimes something touching, often distinctly awkward about it, revealed little power, offered scarcely a legato, pearled runs very pleasingly, and naturally gave the voice and the other instruments greater opportunities. It

was a bit disturbing that the clarinet had the high pitch of the Vienna Philharmonic (the Mozart piano did not) and that the two pianos were not tuned to the identical pitch or did not keep in tune. But otherwise, looked at from an historical point of view, it was an impressive moment when one could hear Mozart's piano. With the president of the Mozarteum, Schneiderhan, one could thank with deep feeling all those who had made this evening possible.

It is something else, however, when historians maintain that the sound of this venerable grand piano was Mozart's "ideal of piano sound", and declare that every interpretation has to regain generally this piano sound. With your permission: it was Mozart's sound-possibility, surely not his "ideal." Had Mozart known one of the beautiful instruments of today, it is scarcely likely that he would have longed for his weak Walter grand piano. Moreover, who can say that his instrument almost one hundred and fifty years ago sounded the same as it sounds today? And if it did—do we therefore interpret incorrectly when we play Mozart on pianos of today? We shall have to endeavor to deaden these instruments, to give the singer or violinist more rights than he generally receives—but after all we shall not give up the express train, the automobile and the aeroplane and travel only by stage-coach, merely because Mozart knew only this piano. All honor to the return to a (not always exactly handed down!) original. We have now heard Mozart's grand piano in Salzburg, our reverence has spoken, we repeat our most sincere thanks. Yet we decline to elevate such things to a "philosophy of life" or to believe that we have now captured the spirit of classicism because an ever so venerable instrument could emit its thin sound in a completely different time.

Chicago Opera Society Honors Gershwin Posthumously

HOLLYWOOD, Sept. 10.—The American Opera Society of Chicago which had notified the late George Gershwin before he died that he was to be the recipient of the David Bispham medal for his opera 'Porgy and Bess', gave the medal to the composer's brother, Ira, on Sept. 3. Ira Gershwin will send it to his mother, Mrs. Rose Gershwin, in New York.

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N. F. M. C. MEMBERS MEET IN CHATTANOOGA, TENN.

Gather at Three-day Board Meeting to Plan Events for Coming Biennial Program

CHATTANOOGA, TENN., Sept. 8.—Musicians and patrons of music from all parts of the United States were to assemble in Lookout Mountain Hotel today for a three-day board meeting to plan the program for the National Federation of Music Clubs for the coming biennial period. They constitute the officers, council of district state presidents and national committee chairmen of the federation.

Mrs. Vincent Hilles Ober of Norfolk, Virginia, elected president at the biennial convention in Indianapolis last May, who will preside, has announced that during her administration increasing emphasis will be laid upon widespread community participation in choral activities, stimulus will be given to state opera projects and a consistent effort made to retain the adult interest of talented young amateur musicians. Impetus will be given to the activities of this division by John E. Howard, newly appointed national student advisor.

Great interest will also attach to the plans presented by Etelka Evans of Cincinnati, O., who succeeded Mrs. Ober, the new national president, as national junior counselor.

In addition to the various reports, the program includes an address by Dr. H. Augustin Smith, and an address by Harold Cadek. A concert is to be given by the Cadek Choral Society, J. Oscar Miller, conductor; Lois Johnson, pianist, and also a concert by Eugenia Buxton, pianist.

Chatham Square Music School Founded

Samuel Chotzinoff and Hedi Katz will head the newly organized Chatham Square Music School recently incorporated by the Board of Regents under the New York education law. The school has been founded as a non-profit-making, endowed institution and will embrace the study of music from elementary to advanced work. It will be situated at 211 Clinton Street. Registration opens on Sept. 8.

W. C. Handy Honored

ST. LOUIS, Sept. 10.—W. C. Handy, composer of the 'St. Louis Blues', was honored on Aug. 23 by the presentation to him of a plaque by the St. Louis Musical Association and the National Association of Negro Musicians, for his world famous composition.

Young Musicians Aided by Mary Leonard Form Nucleus of Central Florida Symphony



A Rehearsal in Mary Louise Leonard's Studio at Winter Park, Fla., Showing Miss Leonard and the Leonard String Quartet: Broadus Earle, First Violin; Walter Spolar, Second Violin; William Vosburgh, Viola, and Frederick J. Blachly, 'Cello

WINTER PARK, FLA., Sept. 10.—Untold thousands of persons collect postage-stamps, collect natural history specimens, collect pictures. Mary Louise Leonard for many years has collected musicians, preferably young musicians of special promise. Each year in the group of little buildings about her house at Winter Park, including the room over the garage, she gives shelter to several young men, thus helping them towards the cost of their education, musical and otherwise, at Rollins College.

The latest group, shown with Miss Leonard herself in the accompanying photograph (taken in her studio at Winter Park) and constituting the Leonard String Quartet, comprises Broadus Earle of Detroit, first violin, who has been playing that instrument since he was seven years old; Walter Spolar of Chicago, second violin, a pupil of Alexander Bloch; Frederick J. Blachly of Washington, 'cello, son in a family of musicians and playing since he was twelve, and William Vosburgh, viola, son of a Tampa farmer and likewise devoted to the violin since his childhood.

Last year Miss Leonard took Fred

Blachly with her to Salzburg and other European musical centers. Leonard Krupnick, 'cellist who played recently with the Gordon String Quartet at Music Mountain, is one of Miss Leonard's proteges.

There is more to the story of Mary Leonard's labor of love in support of fine music—labor of love because there isn't in it a nickel of money-gain. Herself a musician, a brilliant pianist and a musical scholar, and coming to Florida twenty-odd years ago from Albany, N. Y., with her father in aid of his health, she hungered for music, especially orchestral music. She found at Rollins College Prof. Harve Clemens, head of the music department, an able conductor "with nothing to conduct." So she began to explore Central Florida for musicians—and found them, in all manner of occupations from laundries and bakeries to clerkships; all as hungry as herself for the orchestral music which they could make together.

How a Symphony Grew

So grew up the Symphony Orchestra of Central Florida, which last spring closed its eleventh season, and now looks forward to its twelfth. In it play her own group of young instrumentalists, numerous other students in Rollins College, and a large gathering of musicians from various parts of Florida—last year representing Orlando, Deland, Jacksonville, St. Petersburg and even more distant places.

Now the baton is in the hands of Alexander Bloch, who last year succeeded Harve Clemens as conductor and carried the orchestra still further in progress toward unity and quality of tone and finish. More than that, Mr. Bloch has joined the musical faculty of Rollins College, and the closer association of college and orchestra promises an educational gain for both, and enhanced enjoyment of fine orchestral music for the great numbers of Northern music-lovers who come to Central Florida every winter.

JOHN PALMER GAVIT

The opera at Duisburg is preparing what is thought to be the first performance in Germany of Spontini's opera 'La Vestale'.

PROJECT PROGRAMS IN SAN FRANCISCO

Choral Sings A Cappella Music and Federal Symphony Plays Bruckner

SAN FRANCISCO, Sept. 10.—Most interesting of the FMP presentations from the standpoint of professionalism was the concert of Negro spirituals by the Colored Choral of the Oakland FMP at the Alcazar Theatre. Led by Elmer Keeton, the twenty-seven singers gave a demonstration of accurate a cappella choral work, with fidelity to pitch and splendid tone quality. The arrangements were made by Mr. Keeton. As soloist, Marcus Hall, a protege of Roland Hayes, contributed with suave skill, works by Scarlatti, Schubert, Massenet, Purcell, Quilter and Mana-Zucca plus Negro spirituals by way of encores.

The Bay Region Federal Symphony with Lajos Shuk as guest conductor, courageously attempted Bruckner's Third Symphony, Ravel's piano concerto with Tamara Morgan as the soloist, Stravinsky's 'Fire Bird' Suite and Hadley's 'In Bohemia', a task which was accomplished surprisingly well, considering the limitations of the orchestra.

Blinder Makes Debut

On another occasion, Boris Blinder, 'cellist brother of concertmaster Naoum Blinder of the San Francisco Symphony, made his American debut with the FMP orchestra with Russell Ames Cook conducting. He offered Boellmann's Symphonic Variations and was well received. 'St. Paul's Suite' for strings by Holst was introduced on this same occasion.

Other FMP features have been the appearance of Irene Jacobi as soloist in her husband's (Frederick Jacobi) piano concerto. Alois Reiser conducted the program which also featured Tchaikovsky's 'Manfred' Symphony.

Willem Van den Burg, Ben Bauer and Giulio Silva have been conductors for other FMP concerts, and Homer Simmons, pianist, and Rivka Iventosch, violinist, guest soloists.

Many have journeyed to trans-bay or Peninsula towns where chamber music festivals offered abundant fare and even Pro Musica asked its San Francisco members to journey south to Hillsborough to hear its opening program of the new season: a song recital by Ernest Charles, featuring his own and other American compositions, aided by Raymond McFeeters, pianist-accompanist, who also appeared in the role of composer.

Stanford University heard the six Bach 'Brandenburg' Concertos under Feri Roth of the Roth Quartet, and three concerts by the Kolisch Quartet in its new memorial theatre. Mills College and University of California concerts by the Pro Arte and Kolisch groups also drew scores of San Franciscans.

MARJORY M. FISHER

School for Oratorio to Open

The Tuthill School for Oratorio, James A. Brown Tuthill, director, began its first rehearsal season at the Metropolitan Opera House Studios on Sept. 7. The school will be in session from September through June and it is its purpose to teach singers oratorios. Three will be studied each year. A performance of Gounod's 'The Redemption' will be given on Oct. 19.

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Formerly a professor of music at the United States Military Academy at West Point, he has also been on the faculties of many well-known music institutions, in addition to conducting private classes.

As a conductor, he has had great successes with major symphony orchestras, choral societies, expositions and resort groups. He also attained prominence for his work on the musical scores of several major cinema productions.

For additional details and inquiries, address Box 901, care of Musical America, Steinway Building, New York, N. Y.

Twentieth Season of Stadium Concerts Ends

Last in Series of Fifty-four Performances Conducted by van Hoogstraten—Only One Concert Cancelled

THE twentieth consecutive season of concerts in the Lewisohn Stadium of City College was concluded on the evening of Aug. 17 when an audience of 8000 paid tribute to the New York Philharmonic-Symphony and Willem van Hoogstraten, the final conductor to appear in the eight-week series.

Fifty-four performances were given in all; five of which were in the Great Hall of the City College because of bad weather. Only one concert was cancelled. Conductors who appeared were Fritz Reiner, Mr. van Hoogstraten, Alexander Smallens, Vladimir Golschmann, George King Raudenbush, Paul Kerby, Ferde Grofé, Lorenzo Camilleri, director of the People's Chorus, and Theodore Cella, harpist of the orchestra, who led a work of his own. Sixty-nine composers were represented by 258 performances of 187 works. American composers, aside from George Gershwin, were represented by six performances of five works by five composers.

On Aug. 10 a small audience heard Mr. Van Hoogstraten conduct Brahms's 'Academic Festival' Overture, Schumann's Symphony in D Minor, Weber's 'Invitation to the Dance', transcribed by Weingartner; a Mozart Minuet, Liadoff's Eight Russian Folk songs, and Bizet's First 'L'Arlesienne' Suite.

The following evening rain drove listeners and players into the Great Hall to hear Mozart's 'Eine Kleine Nachtmusik', Haydn's 'Clock' Symphony, Mendelssohn's 'Ruy Blas' Overture, Strauss's 'Don Juan' and Rimsky-Korsakoff's 'Spanish Caprice'. The 'Clock' Symphony, which had not been performed at Stadium concerts for six years, received an eloquent and persuasive reading.

Bauer and Spalding Play

The concert scheduled for Aug. 12, but postponed to Aug. 13, had Harold Bauer, pianist, and Albert Spalding, violinist, as soloists, with Mr. van Hoogstraten on the podium. An audience estimated at 12,000 assembled to hear Mr. Spalding play the Beethoven Concerto, and Mr. Bauer in Brahms's Second Piano Concerto, in B Flat. Mr. Spalding's interpretation of the Beethoven work was expressive, characterized throughout by technical skill as well as taste in interpretation. Mr. Bauer again revealed himself the polished, inveterate musician, but the work seemed to be somewhat at a disadvantage in its all-fresco environment. The orchestra gave admirable support to both soloists, who closed their generous program with Franck's Sonata for violin and piano.

Because of the exceptional drawing power of George Gershwin's work, as exemplified by the size of the previous Monday's audience, more of his music was performed on Aug. 14. Ferde Grofé led a medley from 'Of Thee I Sing' and the 'Rhapsody in Blue' with Harry Kaufmann re-appearing as piano soloist; Alexander Smallens conducted the Prelude, Bess's air, 'Summertime', the duet, 'Bess, You Is My Woman Now' and Porgy's song, 'I Got Plenty of Nuttin', from 'Porgy and Bess', with Ted Duncan and Anne Brown in the roles they created two seasons ago. Mr. Duncan had to repeat his solo. Mr. Smallens concluded that portion of the program devoted to the American composer with 'An American in Paris'. After intermission Mr. van Hoogstraten led Tchaikovsky's Fourth Symphony. The attendance was 6,500.

Delius's 'On Hearing the First Cuckoo

in Spring', and Dohnányi's Suite, Op. 19, in F Sharp Minor, were heard at the concert of Aug. 15. Both had been given on Stadium programs previously, but were not sufficiently familiar to prevent their having an air of novelty. Schubert's Symphony in C was the chief item.

Zimbalist Draws 10,000

Efrem Zimbalist, violinist, drew an audience of nearly 10,000 persons to hear him play both the Glazounoff and Brahms Concertos under Mr. van Hoogstraten. The latter of the two works for violin and orchestra found Mr. Zimbalist at his best, technically and imaginatively. His tone was marked by both refinement and purity and the music received treatment worthy of its stature and dignity. Weber's Overture to 'Der Freischütz' and Ippolitoff-Ivanoff's 'Caucasian Sketches' were the purely orchestral works.

At the final concert which attracted 8,000 hearers, a prolonged tribute testified to the success of the series, the esteem and regard with which Mr. van Hoogstraten's musicianship is held, and to the artistry of the men of the Philharmonic-Symphony. One symphonic masterpiece was included on the program, Brahms's First Symphony. The balance of the evening was devoted to Strauss's Waltzes, Schubert works and Wagner's 'Tannhäuser' Overture. Cries of "Speech," "Speech," evoked comment from Mr. van Hoogstraten upon the desirability of having living music heard by living audiences, and the value of personal attendance at concerts. He thanked Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts Committee, for presenting these annual series and the audience for its support and enthusiasm, expressing the hope of meeting his hearers again next summer.

P. W.

PONS SINGS IN DARIEN

Soprano Heard with Group from La Forge-Berumen Studios

DARIEN, CONN., Sept. 10.—Lily Pons, soprano of the Metropolitan Opera, was heard in a concert for the benefit of the Women's Missionary Society of the Darien M. E. Church on the evening of July 9, in the auditorium of the Darien High School.

Miss Pons, with Frank La Forge at the piano, and assisted by Frances Blaisdell, flutist, sang a group of works by Rossini, one in French by Hübner, Liszt and Dell'Acqua, and a final group which included Mr. La Forge's 'Bird Song' and the Shadow Song from Meyerbeer's 'Dinorah'.

The first part of the program was given by the La Forge Ensemble, Stewart Gracey, baritone and Mary Frances Wood, pianist. An excerpt from 'La Traviata' was sung by the ensemble with Mabel Miller Downs, Gail Valeriano and Joseph Meyer, with Beryl Blanch and Alice Huebner accompanying. The concert was under the direction of Frank La Forge and Ernesto Berumen.

Broadcast Conference to Be Held in Chicago

CHICAGO, Sept. 10.—The second national conference on educational broadcasting will be held in the Drake Hotel on Nov. 29, 30 and Dec. 1. The American system of broadcasting, an evaluation of broadcasting from the point of view of the listener, educational broadcasting and radio's future, are topics scheduled for the four general sessions.

Harvey Gaul Work Heard Widely

PITTSBURGH, Sept. 10.—'From an Indian Long House', written for full string orchestra, flute, and Indian drums by Harvey Gaul, has been given several times by the Federal Symphony under



Kirsten Flagstad Inspects the Stamps Issued by Germany to Commemorate the Fiftieth Anniversary of the Death of Richard Wagner

Dr. Joseph Rauterkaus. The work has been played at Indiana State College, California State College, Carnegie Music Hall, and at the South Park Music Festival.

Tuthill Spends Summer at Music Camp

INTERLOCHEN, MICH., Sept. 10.—Burnet Tuthill, composer, has taken an active part at the National Music Camp this summer. Before the camp's official opening he arrived to compose an overture to be played by the Camp band. He is registrar of the camp and teaches the chamber music classes. In the fall he will return to Memphis where he will be director of the Memphis College of Music.

MUSIC STAMPS TO BE PLACED ON EXHIBITION

Series Commemorating Anniversary of Death of Wagner to Be Shown in Radio City

At the stamp exhibition sponsored by the New York Museum of Science and Industry to be held in Radio City from Oct. 2 to 10, will be shown a display card containing a series of nine stamps issued by Germany in 1934 to commemorate the fiftieth anniversary of Wagner's death. The stamps depict important scenes from the Master's dramas, 'Tristan', 'Lohengrin', 'Tannhäuser', 'The Flying Dutchman', 'Rheingold', 'Walküre', 'Siegfried', and 'Parsifal'.

In addition, the display is autographed by singers who have represented the roles at the Metropolitan Opera. Among them are Kirsten Flagstad, Lauritz Melchior, Ludwig Hoffmann, Emanuel List, Artur Bodanzky, conductor; Edward Johnson, general manager.

The collection of music stamps assembled by Theodore B. Steinway, piano manufacturer, will also be on display. This contains besides other rare and interesting specimens, the only stamp in existence which bears the portrait and autograph of Ignace Jan Paderewski, Polish pianist-premier, as well as a letter written and mailed by Richard Wagner.

An opera founded upon Moliere's play, 'Le Malade Imaginaire' has been completed by the composer Jacopo Napoli.

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HOLLYWOOD BOWL SEASON SETS NEW RECORDS



Otto Klemperer and Jascha Heifetz Rehearsing a Performance of the Tchaikovsky Concerto



The Cast for 'Madama Butterfly', Which Was Conducted by Carlo Peroni, Included Left to Right, Alfredo Gandolfi, Elinor Marlo, Frederick Jagel, Mr. Peroni and Hizi Koyke



Hans Kindler (Left), Who Conducted an Excerpt from Richard Hageman's 'Caponsacchi' with the Composer

(Continued from page 3)

Suite fared better. John Charles Thomas's friends turned out en masse, and his singing won spontaneous applause.

The ballet of the week was Stravinsky's 'Sacre du Printemps', done by the Lester Horton Dancers. Efrem Kurtz of the Ballet Russe was announced as the conductor, but for some reason his place was taken by Henri Svedrofsky, the orchestra's assistant conductor. The dancers attempted an individual interpretation, but were not wholly successful in projecting their ideas. Homer Simmons, pianist, home on a visit from foreign parts, was soloist, giving a brilliant performance of Grieg's Concerto in A Minor.

The fifth week, beginning on Aug. 10, brought Lily Pons and the climax of the season, so far as the general public was concerned. Hans Kindler, conductor of the National Symphony in Washington, returned for the opening concert, and made a good impression with Tchaikovsky's Fourth Symphony. As a novelty, the orchestra played the Introduction to the Fourth Act of 'Caponsacchi' by Richard Hageman, now a resident of Southern California. Gerard Hekking, 'cellist, was soloist, giving a fine performance of the Lalo Concerto for cello and orchestra.

Smetana Work Is Popular

Smetana's 'Bartered Bride', produced last season with outstanding success, was again a popular attraction on Aug. 12. The stage was a riot of color, and while another dress rehearsal would have improved things, Dr. Richard Lert brought the opera to a climactic finale. Marek Windheim repeated his inimitable performance of the half-witted Wenzel, and Douglas Beattie, both in voice and personality, was an outstanding character as Kezal, the marriage broker. Charlotte Boerner and Sydney Rayner were

well cast as Maria and Hans, respectively, and Muriel Lavan Goodspeed, as Esmeralda, deserves a special word of praise. Others in the cast were Emery Darcy, Clemence Gifford, Paul Dennis, Ruth Terry Koechig, Allan Linquist and John Ellis. The ballets were produced by the Oukrainsky Dancers, and the chorus was trained by Hugo Strelitzer.

Friday night brought out the largest audience of the season, and, it was announced, a record throng for all time. Lily Pons was soloist, and Andre Kostelanetz, conductor. By mid-afternoon, the first vanguard began to file into the Bowl, and by nightfall, the unreserved sections were practically filled. By eight-thirty o'clock, the entire Bowl and surrounding hillsides were occupied by more than 29,000 persons. Miss Pons sang with ease and precision and sent the throng home rejoicing.

Fritz Reiner, who conducted some Bowl concerts a decade ago, returned for two programs on Aug. 17 and 20. For his opening work he chose Leon Leonardi's orchestration of Bach's Toccata and Fugue in D Minor, to which he gave a stunning performance. Brahms's First Symphony followed and received a remarkably well-balanced performance. Likewise, two works by Debussy, orchestrated by Ravel, and also the Ravel version of Mussorgsky's 'Pictures at an Exhibition', each fell into its rightful niche. The audience was small, but unusually appreciative.

Circumstances beyond control marred Mr. Reiner's second concert, in which Helen Gahagan, soprano, was announced to sing. At the last minute, she contracted a throat affliction and George Cehanovsky, baritone, and Mario Chamlee, tenor, both summering in California, were pressed into service. Mr. Chamlee, called from his seat in the audience, raced home for two songs, and accompanied by Richard Hageman at the piano, scored a decided hit. Reiner's musicianship and command of the orchestra was again evident.



Viscount Konoye



Theodore Kosloff

The Japanese colony was out in full force on Thursday night to welcome Viscount Hidemaro Konoye, as conductor, and Michio Ito and his ballet in traditional native dances and Strauss's 'Blue Danube'. The distinguished visitor made a courteous gesture in programming Dvorak's 'New World' Symphony, and with the aid of a well-disciplined orchestra, brought out much of its beauty.

Klemperer Returns

The last week but one, witnessed the return of Otto Klemperer, the Philharmonic's permanent conductor, and a considerable increase in attendance for symphony concerts. A Mozart overture and Beethoven's Seventh Symphony held the first half of the program, followed by two Bach chorales, orchestrated by Klemperer; Debussy's 'Afternoon of a Faun', and lighter bits by Tchaikovsky and Albeniz. The conductor received an affectionate welcome. Interest centered in his Bach arrangements, of which 'Sleepers, Awake!' proved more effective than 'A Mighty Fortress Is Our God'.

Jascha Heifetz and Mr. Klemperer united in a formidable program on Friday night, when almost 20,000 persons came to hear the noted violinist play Tchaikovsky's Concerto in D, and Sarasate's fantasy on 'Carmen' themes.

The second largest audience of the summer, nearly 25,000 persons, heard Carlo Peroni conduct the performance of Puccini's 'Madama Butterfly' on Aug. 26. Armando Agnini provided elaborate settings. Hizi Koyke as Butterfly, sang with deep sincerity. Frederick Jagel, tenor, and Elinor Marlo, contralto, did excellent work as Pinkerton and Suzuki, respectively, and other parts were well taken by Alfredo Gandolfi, Allan Linquist, Paul Dennis and Theodore Lovich.

Mr. Klemperer was again at the helm on the opening night of the last week, which was also notable for the first appearance as soloist, of Bronislaw Gimpel, the orchestra's new twenty-six-year-old concertmaster. He played the Goldmark Violin Concerto with the assurance of a

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NEW SEASON BEGINS OCTOBER 7th, 1937

Bayreuth Has New 'Parsifal' Sets by Wieland Wagner

(Continued from page 3)

is quite willing to grant, is a great stage director if not one of the very greatest. It is understood that he started his career at the conductor's desk, which fact should entitle him to the credit of knowing the technique of the trade and of being able to step into a breach should necessity arise. But necessities of this dire nature should be unknown to Bayreuth and the Bayreuth idea, and neither of them should be sacrificed wholesale to personal ambition or the claims of personal gratitude and friendship. For something more is required than a clear, distinct beat and the perfect tandem-trot controlled by an experienced whip on the driver's box.

A distinguished British critic went so far in his enthusiasm as to call this Bayreuth 'Lohengrin' the "most magnificent performance of the work the world of music has yet seen." Which may well be so as far as the mere stage business is concerned, but the incomprehensible swapping of conductors in mid-stream robbed it of the poetry, the vitality and the tonal beauty that contributed so much last year to a profound and unforgettable impression. With the exception of Wittrisch as Lohengrin and Hofmann as King Henry, the singers were the same as last year but the final effect was that of an empty shell, beautiful to gaze upon, wonderful in contour and development, but without the atmosphere of spiritual romance and that dramatic and emotional quality in the orchestral tone, that clarity and haunting loveliness of texture that gave such shattering beauty to the Furtwängler performance. The gem was still there, but the mysterious sheen was gone.

Marcel Wittrisch as Lohengrin

Franz Völker's sudden indisposition threw the title role to Berlin's popular lyric tenor, Marcel Wittrisch, who has frequently sung the part in Berlin since the Kleiber revival years ago, with Elisabeth Rethberg as Elsa. Though Wittrisch's performance was still marked by the various little Wagnerian incompatibilities to which he is addicted such as a penchant for Tauberesque portamenti, toneless pianissimi, and insinuating sentimentalities of phrasing of the light opera order, he showed vast improvement in his conception of the part and less self-conscious restraint in his acting. As a performance, it was not cast in such heroic mould as Völker's, but it holds



Scene from the Last Act of 'Die Walküre' Showing Frida Leider as Brünnhilde and Maria Müller as Sieglinde

promise of a development that in time may exert its own appeal on account of its flowing lyric quality.

'Parsifal' in New Designs

'Parsifal', having finally shed the last remnants of Roller's cold, objective investiture, blossomed forth in a new and fairly primary variation of the original designs under the brush of young Wieland Wagner. After his initial try-out with the 'Good Friday' scene last season, he has devoted the year to the designing of the costumes and remaining sets. Judging by the result, he has not sat in vain at the feet of Daniela Thode, Hans von Wolzogen and other staunch traditionalists who made no secret of their disapproval of Roller's innovations.

In the new settings, both the landscape and the architecture suggest the Pyrenees. The temple was inspired by the cathedral of Monreale in Palermo which was once the subject of a famous monograph written by a member of the Gravina family. Four great columns of reddish brown marble support a golden cupola which required the stage to be heightened nearly twenty feet to

accommodate it. Both here and in the Magic Garden scene with its exotic southern blossoms, the young artist showed a nice sense of proportion and a goodly measure of reflective beauty that with added years of experience should carry him far on his chosen career. At all events, it is likely that the present settings, representing the composite convictions of the family circle, have run down the curtain on the tragic interlude of 'Parsifal' experimentation, so that the Bayreuth stronghold of orthodoxy may now again behold the stars.

Improvement in the Cast

In this year's cast, Max Lorenz replaced Helge Roswänge, a change that was all to the good. It is too bad, however, that such an excellent performance as that of Lorenz cannot tap some of the intellectual and spiritual elixir that makes Fritz Wolff's Parsifal (studied under Siegfried Wagner) such a moving experience from a religious aspect. But as musical philosophers often remark, the inscrutabilities of Providence in the distribution of artistic gifts seem to be nowhere more apparent

than in the realm of German tenors.

The 'Ring' Cycle, also under Furtwängler, was an exact repetition of that of last year, except for the Hagen of Hoffman and the Siegmund of Lorenz, who sang Siegfried as well. Such glowing adjectives have already been expended upon Furtwängler's 'Parsifal' and 'Ring' (particularly 'Walküre' and 'Götterdämmerung'), that there is little further to be said, especially with such a magnificent hand-picked orchestra as that of Bayreuth. With such a background and a company of artists like Leider, Klose, Müller, Bockelmann, Wolff, Prohaska and von Manowarda, whom long association has fused into an almost perfect ensemble, it would be difficult to find or imagine performances of greater subtlety, more thorough preparation, or finer balance.

FURTWÄNGLER POSTPONES APPEARANCES IN VIENNA

Controversy Between German Conductor and Toscanini Begins at Salzburg Festival

VIENNA, Sept. 4.—As the result of an argument between Arturo Toscanini and Wilhelm Furtwängler at the Salzburg Festival recently, concerning Mr. Furtwängler's engagement to conduct the Ninth Symphony without Toscanini's express knowledge or approval, and his expressed desire to conduct concerts and perhaps operas in Salzburg next summer, Mr. Furtwängler will postpone his Viennese appearances.

Mr. Furtwängler, who is a Prussian State Councillor, was to conduct the Vienna Philharmonic's annual Nicolai concert as well as performances at the Vienna Staatsoper. Mr. Toscanini will lead the Philharmonic from Oct. 3 to 10.

The crux of the matter appears to lie in the fact that Furtwängler visited Toscanini in Salzburg and announced his desire to conduct in Salzburg next summer when there will be no Bayreuth Festival. Toscanini's retort was in essence that the Bayreuth conductor should confine his activities to that town, not Salzburg, and vice versa. Toscanini is also anxious to make his Salzburg appearances as independent of Germany as possible in order to avoid eleventh-hour prohibition of singers' appearances by the Nazi government, with the resulting confusion and necessary substitutions.

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ALBERT SPALDING WRITES TWO MORE ATTRACTIVE VIOLIN PIECES

IN the steadily lengthening list reflecting Albert Spalding's creative capacity two new compositions for violin that will adorn the literature of shorter pieces for that instrument come from G. Schirmer, Inc. One is 'Ballhausplatz', the other a 'Quasi Siciliano'.



Albert Spalding

The first is a Viennese waltz, well-turned in the melodic line and treated with considerable resourcefulness in harmonic effects. There are one or two places, where the modulations are rather violently wrenched, or even lacking altogether, with disturbingly abrupt transitions, but the piece has a good waltz lilt in the traditional old-Viennese manner and will doubtless receive a welcome of its own as being a work written for the instrument and not a transcription.

The 'Quasi Siciliano' is also a very tuneful piece, along somewhat simpler harmonic lines, as is fitting in view of its character. And, like the 'Ballhausplatz', it is essentially a violinistic conception, which is only to be expected of the distinguished violinist-composer.

MANY FINE SONGS BY AMERICAN COMPOSERS

AMONG attractive songs issued by the Galaxy Music Corporation of New York are a goodly number that can boast a happy combination of both melodic and textual appeal that should ensure them a wide public. Two of the composers in the list have drawn inspiration from the poetic fount of Christina Rossetti. For her poem, 'When I Am Dead, My Dearest,' Jesse M. Winne has made a melodious setting with a nostalgic tinge that reflects its spirit with peculiar aptness; while for 'My Heart Is Like a Singing Bird' ('A Birthday'), Karl Young has provided music that is, appropriately, an exultantly joyous outburst, with a spacious lyric line and an elaboration of the accompaniment towards the end that greatly intensifies the climactic effect. This is a song that will create an immediate response, even if the singer, as seems probable most often, chooses to end with the alternative F instead of the high B flat on the trying vowel sound in 'me'.

Another song of marked melodic spontaneity is Mildred Tenney's 'I Would Be True', an effective, ballad-like setting in broad lyric phrases of an exalted little credo by Howard Arnold Walter. It is published for both high and low voice, as is also 'Go, Happy Soul' by Pietro Yon, with words by G. R. Woodward, a well-written song of special appropriateness for funeral services, which owes its atmospheric effectiveness largely to the persistent reiteration of a simple little figure in the accompaniment that reflects and enhances the vocal line. C. J. Sjöberg's 'Visions' ('Tonerna'), with the long-breathed rhythmic sweep of its line and its soaring

lyrical quality, is issued with both English and Swedish texts in a special concert version made by Erno Balogh, who is further represented by a song of his own, 'The Rain', with words by Sylvia Golden, a cleverly conceived song, whose ultimate effect is due in large part to the ingeniously suggestive accompaniment.

RAVEL AND GODOWSKY POSE FOR TWO PIANO IMPRESSIONS

FROM the pen of Rafael Mertis come Two Impressions for Pianoforte of outstanding contemporary musical personalities, one in France, the other here in America. The first is a Caricature of Maurice Ravel, the second, more circumspcctly, a Portrait of Leopold Godowsky. They are published by G. Ricordi & Co.

The Portrait is emphatically the more successful of the two. It is the Godowsky of the nostalgic 'Alt-Wien' mood that is here portrayed, and hence we see the American pianist-composer in only one posture, but in that posture he is cleverly suggested by both melodic and harmonic means in this Impression. As regards the three-page Caricature of Ravel, on the other hand, the saliently characteristic qualities of the French composer's art are not convincingly enough suggested to provide the needed basis for an apt caricature. If his name were not affixed to it, it would not be altogether easy to determine whom the composer had in mind. After all, the art of caricature, in music especially, is infinitely more subtle and, therefore, much more elusive than that of portraiture.

AN EIGHTEENTH CENTURY FIND FOR CONCERT ORGANISTS

THANKS to Constant Lambert's transcriptions for string orchestra of the symphonies of William Boyce (1719-1779) the music of that eighteenth century English composer has latterly been experiencing a renaissance in England's concert rooms. Now Arthur Hutchings has made an arrangement for organ of the Symphony No. 4, in F, acknowledging his indebtedness in doing so to the Lambert string orchestra editions, and the work thus treated emerges as music of extraordinary vitality and charm. It is published in London by Novello & Co. (New York: H. W. Gray.)

There are three movements, a forthright Allegro of almost Handelian robustness and purity of line, then a brief Vivace ma non troppo in nine-eight time with gracefully curved phrasing, and, finally, a Gavot that has an irresistible lilt. Concert organists will undoubtedly regard this work as a rare find.

CHAMBER ENSEMBLES ACQUIRE HANDEL PIECES

A RECENT spurt of interest in the secular works of George Frederick Handel, evinced by the compendium of operatic airs reviewed here last month, is now further substantiated by the issuance of a chamber music suite and a sonata, the first produced by C. F. Kahnt, Leipzig, and the second by Elkan-Vogel Co., Inc., Philadelphia.

The 'Mirtillo-Suite' is from the opera,

'Il pastor fido', of 1734 vintage, and is here set for two violins, viola, 'cello and bass, augmented by two oboes and piano, by Arnold Schering. The numbers are the Overture (Festlicher Einzug, Scherz und Neckerei); Sarabande (Galante Werbung); Musette (Ländlicher Tanz); Pastorale (Schlummerlied); La Gelosia (Die Eifersucht); Entrée (Fauntanz); Duetto (Aussöhnung) and Gigue (Fröhliches Ende). The vitality and lively dramatic sense of these excerpts makes playable and listenable music of them far transcending any mere antiquarian interest they may possess.

The sonata is a transcription for string orchestra, with optional piano, by Maxwell Wesner. Titled Sonata No. 6 in E, the work is a masterful example of the old sonata form with the Adagio movement standing first. Like the suite, however, it is well endowed with that sheer musicality and freshness of spirit which casual listeners too seldom associate nowadays with the compositions of Handel.

'MOTHER GOOSE' RHYMES IN NEW GARB FOR BEGINNERS' ENSEMBLE

WITH the laudable desire of providing children who are beginners with music of an elementary nature that at the same time ventures into novel harmonic effects and tends to instill a consciousness of the polyphonic style, Charles Haubiel has issued a 'Mother Goose Ensemble Book', adding to the simple piano line to be played by the beginner with alternating hands a second part for piano and parts for violin and 'cello as well (Composers' Press, Inc.).

Some fifteen of the Mother Goose rhymes are used, with additional verses written by Fay Bradley, and the attractively designed book is generously supplied with illustrations. In devising new tunes for familiar nursery rhymes Mr. Haubiel has succeeded in avoiding the trite and has achieved a good lilt and swing in practically every instance. There are a few instances of difficult intervals for a child to negotiate and also examples of too high a tessitura for the average child's voice, but the book should establish a definite niche for itself as in many respects a unique means of developing a child beginner's response to the less obvious twists and turns of a melodic line and appreciation of the richer harmonic effects gained through ensemble music. Various ways of treating the pieces as duets, trios or quartets are suggested.

EXCELLENT NEW MATERIAL FOR VARIOUS CHORAL GROUPS

NOTEWORTHY contributions to the repertoire of choral groups have recently come to hand from the publishing house of the Galaxy Music Corporation. An outstanding one is the contagiously gay setting by Ruggero Vené of the 'Do nothing but eat and make more cheer' verses from Shakespeare's 'Henry IV', Part II. Written, appropriately, for male voices, under the title, 'Country Fellow's Song', it breathes the hearty, lusty spirit of Shakespeare's England and projects the essence of the text through music that makes one of the most rollicking and exhilarating men's choruses that have been published in a long time.

Also for men's voices but in somewhat different mood, although essentially a rousing work, is the sailor song, 'Roads', by Henry Hadley, a setting of the poem beginning 'A sea road for a sailor man, green league on league ahead', by J. Lilian Vandevere. The tune has a fine swing and, with the rich harmonization provided, exudes a vitality that should sweep listen-

ers along with it when sung with the requisite gusto. There is a charming tenor solo where 'The wood road leads to solitude' and, as for the rest, the composer, needless to say, writes with complete understanding of his medium.

Then there are two arrangements by Boris Levenson of a Yugoslav folksong, 'Oh, Mighty Sun', the melody of which was used by Tchaikovsky as the main theme of his 'Marche Slav'. The arranger attributes the mode and Oriental character to the century-long military occupation of the country by the Turks. One of the arrangements is for women's voices, first and second soprano and alto, with the opening solo given to the alto; the other is for mixed voices, with the solo taken by the tenor. The humming in the closing measures is singularly effective in both instances, and perhaps especially so in the mixed chorus. An English text has been provided by Maxwell H. Popkin.

Marianne Genet has made a capital setting, with an infectious lilt, of Longfellow's 'The Maiden and the Weathercock' for women's voices, introducing some effective staccato work and even two measures of trills ad lib. for the first sopranos. And for men's voices there are two excellent transcriptions, one by Alberto Bimboni of Erno Balogh's concert version of Sjöberg's 'Visions' ('Tonerna'), and one by Cesare Sodero of Schumann's 'An den Sonnenschein' ('O Shining Sun'), which affords opportunity for the full-throated tonal effect the song demands and so rarely receives from the solo singer.

BRIEFER MENTION

Violin:

'By the Lagoon', by David Saperton. An attractive and not difficult three-page transcription of the composer's graceful piano piece, with its long swinging line treated with effective double stopping on its return after the middle section. The violin part has been edited by Jacques Gordon (Schirmer).

'Gebet' ('Prayer'), from a Triptych, Op. 19, by Ermanno Wolf-Ferrari. An adagio of genuine musical significance, with nobility of line and harmonic opulence, bearing in its workmanship the stamp of an experienced and resourceful musician (Leuckart. New York: Assoc. Mus. Pubs.).

Menuetto by Mauro Giuliani, transcribed by Milton Cherry. A well-devised violin version, with appropriately simple piano accompaniment, of a charming morsel by the early 19th century Italian-Viennese guitarist. Should find a wide welcome. Air Romantique, by Felix Borowski. A simple, straightforward, attractively melodic piece, essentially useful for teaching (Carl Fischer).

Strings:

Two Trumpet Tunes and Air by Henry Purcell, arranged by Mark Pasteur. An adaptation from Dr. Henry Ley's organ arrangement of two of the Trumpet Tunes or Cebells and one of the Airs originally written by the great English composer for harpsichord. The arranger has acquitted himself admirably of the task of spreading the music out over a string quartet and double-bass without in any way marring the melodic or harmonic lucidity of the original (Stainer & Bell. New York: Galaxy).

Piano:

Four pieces, by D. R. Le Brun. A set consisting of the Adagio from the composer's Suite, No. 1, a Clavierstück, a Petite Romance and Tonal Procedures, No. 7, of which the first and the last have the most clearly defined individual physiognomy, while the little Romance has the most pronounced element of ready appeal. The most extended, the Clavierstück, constructed as a Prologue, Fantasie and Epilogue, seems essentially more cerebral and is less interesting than the others (Chester. New York: Galaxy).

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In Hollywood

LOS ANGELES, Aug. 30. — Friml's perennial 'Firefly', released by M-G-M, brings Jeanette MacDonald again to the screen in one of her most grateful roles, and introduces Allan Jones in his first major production. A vehicle for many prima donnas of the light opera stage, 'The Firefly' gives Miss MacDonald opportunity to display her unusual talents and presents her as a dancer as well as one of the most ac-



Jeanette MacDonald and Allan Jones in the New M-G-M 'Firefly'

complished singers of the screen. There is not as much singing as in 'Maytime', and occasionally, the voice is not at its best, but in such favorites as 'Love Is Like a Firefly', and 'Sympathy', the singing is excellent. One needs only to know that the star began her career as a dancer to understand her proficiency in this field of expression.

That 'Giannina Mia' should be sung by the tenor, Allan Jones, is rather surprising, but it makes an excellent serenade, and the newcomer sings it well. He is not only a good foil for Miss MacDonald, but establishes himself in his own right as a romantic singing actor of fine possibilities. Photographically and scenically, the picture is one of the best yet released, and weaves a fine element of suspense which continues until the end. The choruses, most of which were trained by Arthur Rosenstein, were excellent. Credit is also due to Herbert Stothart for his fine direction and discreet changes and adaptations in the score.*

*'The Firefly' opened a New York run at the Astor Theatre on Sept. 1.—Editor.

'High, Wide and Handsome', musical direction by Borris Morros, Para-

mount's ace music plugger, presents Irene Dunne in an entertaining story that has to do with the early days in the oil industry. Pleasing songs are pleasingly done, leaving chief musical honors to Russell Bennett, who prepared the score but permitted all screen credit to go to Jerome Kern, whose illness was said to have prevented actual work on the picture. Mr. Bennett, who is certainly no novice in his profession, shows what cleverly arranged music can do for a picture of no great intrinsic merit. A word of praise is also due to Irving Talbot, who conducted all the orchestral sequences, but whose name is also omitted from the credit line.

* * *

One of the youngest composers in Hollywood is Max Waxman, who came here two or three years ago from UFA in Berlin. M-G-M was quick to command his services, and among the good things he has done, nothing surpasses his score for 'Captains Courageous', which stars Spencer Tracy, Lionel Barrymore and Freddie Bartholomew. One hears snatches of Wagner's 'Flying Dutchman' in sea episodes occasionally, but the score is highly effective.

* * *

In Hollywood wonders never cease. Witness Grand National's forthcoming picture, 'Something to Sing About', in



Marek Windheim, Tenor, Turned Comedian, and James Cagney, Comedian, Turned Tenor, in 'Something to Sing About'

which James Cagney is cast as the singer and Marek Windheim, tenor, formerly of the Metropolitan, is seen in straight comedy. However, Cagney has been studying singing with Harold Kellogg for some twelve years. It is a Victor Schertzinger production. G. Schirmer was on the lot, checking over the score for publication by his New York house. HAL D. CRAIN

DISCS

FAURÉ. Sonata in A Major, Op. 13. Played by Jascha Heifetz and Emanuel Bay. A masterly performance of this delightful work of the Frenchman's, which deserves to be better known. Victor Musical Masterpiece Series, M-328, three discs.

WAGNER. 'Elsa's Dream' from 'Lohengrin' and 'Dich, Teure Halle' from 'Tannhäuser' sung by Kirsten Flagstad with orchestra conducted by Hans Lange. Faithful reproductions of the noted artist's rendition of the two arias. One twelve-inch disc. (Victor.)

BIZET. 'Agnus Dei' set to the entr' act to the second scene of Act II of 'L'Arlésienne'. BACH-GOUNOD, 'Ave Maria', sung by Beniamino Gigli accompanied by the orchestra of the Berlin State Opera under Alois Melichar. These are not examples of Mr. Gigli's singing at its best and there are many instances of the vocal tricks that have made his admirers grieve. One ten-inch disc. (Victor.)

BOOKS OF MUSICAL INTEREST

A Biography of Carnegie Hall

'The House that Music Built,' by Ethel Peyser (New York: Robert M. McBride & Company), is what might be termed a biography of Carnegie Hall in New York. Miss Peyser, who is the author of several other works on musical subjects, has delved deeply into the history of the hall. Those interested will find data and descriptions to their taste. The work ranks higher as a book of reference than as general literature. In spite of a formidable list of assistants, errors have crept in, such as identifying Jean de Reszke with the hall, when it is a matter of general knowledge that the famous tenor never sang in concert. Miss Peyser, in an appended list of works having first New York performances, omits to state that those of Dvorak's 'New World' Symphony under Seidl, and of Strauss's 'Sinfonia Domestica' under the composer, were world premieres. The point is not without interest. The Stravinsky work is 'Le Sacre du Printemps' and not 'Fete du Printemps' as given. Miss Peyser covers her tracks by admitting that the list is neither wholly complete nor wholly accurate (1). Not all concertgoers will wholly agree with Miss Peyser as to the architectural charms or the acoustic perfections of the hall, but the book shows that an enormous amount of research has been done, and one can only hope that the author will feel repaid therefor. D.

Olga Samaroff-Stokowski Offers a Key to a Magic World

Olga Samaroff-Stokowski has taken the trouble to introduce elementary facts about music, the instruments that produce it, and the subsequent use to which it is put in its various forms, to beginners of all ages through the medium of a fairy tale called 'The Magic World of Music'. (New York: W. W. Norton).

Charmingly, even cleverly written, the story with its attendant information cannot help but enlist the sympathy and interest of the children to whom it is addressed. And even those readers who are too young to understand all the musical information the book contains may be

spurred to an interest in the art. As Mme. Stokowski says, "those who possess imagination, possess it early." Moreover, the book is enhanced by the whimsical illustrations in color of Emil Preetorius. P.

Donald Francis Tovey Adds Volume Concerning Concertos

The third volume of 'Essays in Musical Analysis' by Donald Francis Tovey, Reid professor of music in the University of Edinburgh, deals with concertos and maintains the same remarkable standard of scholarship and readability which distinguished the two previous books on the symphony and other orchestral music.

Leading off with one of the most enlightened and enlightening discussions of the classical concerto to be found anywhere, running to twenty-five pages, Tovey turns to detailed analyses of fifty-one works by twenty-three composers. They range from Haydn (actually Anton Kraft, Haydn's pupil, as it turns out) to William Walton. Between these lie Beethoven, Chopin, Joachim, Brahms, Dvorak, Elger, Arthur Somervell, Franck, Dohnanyi, Spohr, Mendelssohn, Schumann, Saint-Saëns, Bruch, C. V. Stanford, Delius, Richard Strauss, Glazounoff, Sibelius, Franz Schmidt, and Respighi.

Like previous volumes in the series and those still to come, these analyses are part of a complete collection of program notes Tovey has written for his concerts with the Reid Orchestra in Edinburgh. They are profusely and happily illustrated.

An Elementary Text on Music

'Theory of Music', by Robert Gomer Jones (New York: Harper & Brothers, Publishers), is intended as an introduction to the language of music, for students in high schools. The rudimentary elements of musical theory are particularly stressed, but there are also chapters on musical terms and forms and on orchestral instruments. A workbook of exercises has been published for use in conjunction with the textbook. R.

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Upper Austrian Bruckner Festival Given In Settings of Composer's Own Country

VIENNA, Aug. 30.

FOR the third year Upper Austria has celebrated just before Salzburg a sort of preliminary Festival, dedicated to that great musician of Upper Austria, Anton Bruckner. A Bruckner Festival in Upper Austria is always something special, for here the country plays a part, the real Bruckner country. From the beginning the Festivals in Upper Austria have been so arranged that either for the concerts themselves, or on other occasions in Festival time, additional spots of interest associated with Bruckner, outside of the Upper Austrian capital, Linz, are sought out. Whoever has seen this country and really got the feel of it, understands Bruckner's music differently and probably better.

Weisbach and Ormandy Lead

The program was built up on the lines of last year, but a new conductor was added, Hans Weisbach, whose main sphere of activity is Germany, though he is not unknown elsewhere. He conducted the Second and Sixth Symphonies of Bruckner and the "great C Major" of Schubert, the Bruckner in particular with deep fervor, genuine feeling and an exceedingly clear and precise technique of conducting; he is truly master of the works from every angle. The Vienna Symphony gave him enthusiastic support.

The other Festival conductor was Eugene Ormandy, known here generally as "the American miracle man." If he

made a strong impression last year when, substituting for Bruno Walter at a moment's notice, he conducted the Seventh Symphony after only one rehearsal, this time he stirred every hearer with Bruckner's Fifth Symphony, which was preceded by Beethoven's Eighth (its finale was completed in Linz), and he delighted the real music-lover because again he proved himself a true musician. His orchestra was also the Vienna Symphony, whereas Oswald Kabasta, music director of the Vienna radio, performed Bruckner's Third and Franz Schmidt's Second Symphony with the Vienna Philharmonic, likewise excellently. The Ormandy and Kabasta concerts took place in Linz; Weisbach was engaged to conduct in the Schubert locale, Steyr, and in St. Florian.

There was also a serenade (Vienna Philharmonic) in Linz with all sorts of rarely heard music; Robert Keldorfer, the Linz conductor, led the Vienna Symphony in a nocturne by Haydn, five minuets by Schubert, a movement which was composed for Bruckner's string quintet, Wolf's 'Italian Serenade' and a serenade by Mozart.

In St. Florian there was a performance at the Festival service on Sunday of Bruckner's 'Missa Solemnis', an early work only recently really appreciated, but which is hardly characteristic of Bruckner. There was also a concert on the Bruckner organ by Franz Schütz. In the afternoon in the marble hall of the cloister, besides the Second Symphony of Bruckner, already mentioned,



Eugene Ormandy, Who Conducted at the Upper Austrian Bruckner Festival

works by Schubert, Michael Haydn and Mozart were given, and the choir of the cloister again distinguished itself under its conductor Adolf Trittlinger.

Works by Living Austrians Heard

It was highly commendable that on one day living Austrian composers were represented, works by Schmidt, Marx, and by the younger men, Wilhelm Jerger and Franz Kinzl being performed. Kinzl's sextet for wind instruments, performed for the first time, has its roots in folk music, romanticizes it and gives promise of good things to come.

The International Bruckner Society wants to take the Upper Austrian Bruckner Festival of 1938 and the further ones every fourth year under its wing, something which I should not like to advocate unconditionally. The festivals in Linz would forfeit their special Austrian character to a certain extent and turn into a manifestation of the International Bruckner Society, which out of sheer necessity had to shift its seat of operations to Germany, for there it finds countless sanctuaries and most spirited encouragement.

This year, too, the Upper Austrian Bruckner Festival took us to beautiful St. Florian, to Ansfelden, Bruckner's birthplace, and its picturesque baroque parsonage, to Kremsmünster, to Steyr, to the magnificent cloister of Wilhering with its particularly satisfying, gorgeously decorated baroque church, to the Kefermarkt altar, one of the most remarkable pieces of carving by an unknown sculptor, and close to the spurs of the Bohemian Mountains.

They were wonderful journeys, which had only the one disadvantage of being a little strenuous for a day when the concert was to come in the evening. If a program of especial concentration was petitioned for last year, may this petition be repeated. One would perhaps do best to make direct connections with Salzburg and get through in from two to three days, but then really make propaganda for these days and thus disclose to a goodly number the beauties of an Upper Austrian Bruckner festival.

P. S.

France Organizes State Radio Concerts

WASHINGTON, Sept. 10.—Official advice received in Washington indicate that four new state orchestras have been created by the French government with a view to the further organization of that country's radio symphonic concerts. These four orchestras have been divided as follows: one for the broadcasting of symphonic concerts proper, and which will be composed of fifty-five

musicians; the second for lyrical broadcasts, to be composed of forty musicians; the third and fourth orchestras, to be composed of 32 musicians each, which will play every day for luncheon concerts.

A. T. M.

Ruth Howell Sings Work Dedicated to Her

LOS ANGELES, Sept. 10.—Ruth Howell, soprano, sang a work composed especially for her, 'If Death Should Ride', on a program 'Concert Miniatures', broadcast over station KEHE on Aug. 23. She was also heard as guest soloist on Aug. 24 with the San Bernardino Federal Orchestra. On Oct. 14 Miss Howell will give a recital in Sacramento.

Lucy Monroe Gives Recital in Whitefield

WHITEFIELD, N. H., Sept. 10.—Lucy Monroe, soprano of the Metropolitan Opera, was the eighteenth of that company's artists to appear in the series of twenty-five events of the White Mountain Music Festival in the Chase Barn Theatre. She was assisted by Theodore Haig at the piano and sang arias from 'Faust', 'Manon', 'Bohème', and lyrics by Gershwin, Kern, Herbert, and numerous others.

Maruchess and Hull End Summer Activity

STEAMBOAT SPRINGS, COLO., Sept. 10.—Alix Young Maruchess, player of the viola and viol d'amore, and Anne Hull, concert pianist, have completed their summer's work as directors of the music department at the Perry-Mansfield Camp and left Steamboat Springs, Colorado, for New York. Miss Hull will continue her two-piano work and teaching at the Greenwich Street Music House, and Mme. Maruchess will fill engagements in many parts of the East.

Songs by Julia Robards Herbert Accepted.

FRANKFORT, KY., Sept. 10.—Julia Herbert, composer, has had one of her recent compositions accepted by Lily Pons. The name of the work is 'Love's in My Heart'. Another of Mrs. Herbert's songs, 'My Dearest Mother', was sung in Nashville last winter by Lanny Ross with the composer as accompanist. This song was recently placed in the state's archives among other compositions by Kentucky composers.

Louisiana Chapter of A. G. O. Moves to Baton Rouge

BATON ROUGE, LA., Sept. 10.—The Louisiana chapter of the American Guild of Organists has been officially moved from New Orleans to Baton Rouge, according to recent ratification communications received here from Charles Doerson, of New York, national warden of the guild. Mrs. W. Carruth Jones has been named dean of the group and Frank Collins, Jr., sub-dean.

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ORCHESTRAL PLANS FOR PHILADELPHIA

**Stokowski and Ormandy Again
Will Share Conductor's Desk—
Season to Open on Oct. 8**

PHILADELPHIA, Sept. 10.—The Philadelphia Orchestra will begin its thirty-eighth season with concerts in the Academy of Music on Oct. 8 and 9, with Eugene Ormandy conducting. There will be twenty-eight Friday afternoon and twenty-eight Saturday-Thursday evening programs, this season marking a departure from the custom of consecutive Saturday evening concerts to ascertain if another evening will attract larger attendance. Thus this season there are to be eight Thursday evening concerts and twenty concerts on Saturday nights. A series of ten Tuesday night concerts, and a group of seven Concerts for Youth are also scheduled. The orchestra will give its usual series in New York, Baltimore, and Washington, as well as single concerts in other cities, and there are to be three short tours in January, February and March.

Eugene Ormandy and Leopold Stokowski will again serve as co-conductors, the former to conduct the majority of the season's concerts. Mr. Stokowski's appearances will fall in November and the first fortnight of December. Saul Caston, assistant conductor, is to direct two pairs in the regular weekly subscription series and one of the Tuesday evening programs. Contrasted with last year's extensive and impressive list of soloists and special attractions the forthcoming season's roster seems marked by a paucity in this field. Soloists announced are: Albert Spalding and Yehudi Menuhin, violinists; Arthur Rubinstein and Eugene List, pianists, and John Charles Thomas, baritone.

Wardoff 'Mass' to Be Given

Enid Svantho, contralto, and Charles Kullman, tenor, have been engaged to take part in performances of Mahler's 'Das Lied von der Erde', and the Barrere-Salzedo-Britt Trio has been booked. The 'Secular Mass' by the young Philadelphia composer Paul Nordoff, is booked for performances in April, and the Monte Carlo Ballet Russe will make its only Philadelphia appearances, Mr. Caston conducting, in March. An interesting innovation this season will be the presentation of Fritz Kreisler and Sergei Rachmaninoff in solo recitals (Oct. 23 and Nov. 20) under the auspices of the Philadelphia Orchestra Association. Another attraction is the Shan-Kar Hindu Dance Group, listed for appearance at one of the Youth concerts. Mr. Ormandy and Mr. Stokowski plan to give several new works by American and European composers.

Philadelphia music lovers will hear only two visiting major orchestras—the Cleveland Orchestra, Artur Rodzinski, conductor, and the Boston Symphony, Serge Koussevitzky, conductor, the former group to make its first appearance here. Both orchestras are to play here under the sponsorship of the Philadelphia Forum, William K. Huff, executive director, which since its establishment has made available many musical

and choreographic programs which otherwise might not be heard or seen in this city. Other events on the Forum's roster include the Salzburg Opera Guild (first Philadelphia appearance) in Mozart's 'Cosi fan Tutte'; recitals by Marian Anderson, Richard Crooks, Jascha Heifetz, Rudolph Serkin, and Robert Casadesu; the University of Pennsylvania Choral Society, Harl McDonald, conductor, and three ballet groups—Shan-Kar and His Hindu Ballet, Trudi Schoop and her Comic Ballet, and the Jooss Ballet.

W. E. S.

Berkshire Festival

(Continued from page 5)

tor, Serge Koussevitzky." Additional contributions to date have brought the total to more than \$35,000.

This commentator feels that the climax of the festival was reached at the final concert on Sunday afternoon, Aug. 15. Surrounded by the typically clear, cool, sunny atmosphere to be found in the Berkshires, the orchestra really began to reveal its powers. Strings sang, wood winds and brass mellowed and the entire orchestra fused into an instrument which produced a tone more nearly approximating that for which it has long been renowned. It is worth noting that the huge audience of more than 5,000 persons rose, applauded and cheered for fully five minutes at the conclusion of the last item on the program.

The handsome sixty-four-page program books contained historical and descriptive notes on each number by John N. Burke, reprinted from the regular program books of its winter season by permission of the orchestra. Further interesting sidelights on the music and its composers were presented in the Berkshire Museum in Pittsfield on August 5, 6, 12 and 13 by Olin Downes, music critic of the New York Times.

A rather interesting phase of the festival was that of the housing of the men of the orchestra, some of whom followed tradition and stopped in hotels, pensions and private homes. Others, however, set up housekeeping arrangements in the forest on the shores of the lake, where they experienced the authentic back-to-nature type of life. En route to this settlement, our accommodating guides, Mr. and Mrs. Lanning Humphrey, pointed out a sleek cow at pasture. "That," said Mr. Humphrey, "belongs to the Boston Symphony Orchestra." Now where in the world will you find another major symphony orchestra which owns a cow! The fact that it is an asset of Tanglewood does not lessen the distinction.

Festival Pays Its Way

There can be no question that the festival has been a huge success. Furthermore, it has paid its way, according to latest information. This is an achievement for the woman who originated the idea, Miss Smith. Her own tremendous personal energy, plus a flair for selecting executive associates of uncommon ability, has brought into being a working organization which must inevitably affect the future of music in this country. Upon Miss Smith and her indefatigable co-worker, George W. Edman, editor of the Berkshire Evening Eagle and clerk of the Berkshire Symphonic Festival, has fallen the onus of responsibility, ably and cheerfully shared by their associates, both on the board of trustees and on the advisory board.

To the staff at Tanglewood must also be accorded credit for perfecting the many details involving parking, moving traffic swiftly and smoothly and directing the visitor to his seat in the tent. With the efficient set-up now in operation, it is evident that a distinctly American institution is being evolved . . . with characteristics which are stamping it with an individuality completely its own.

The festival this year has drawn audiences from all over the United States and Canada. It should again draw equally large audiences next year when the fifth annual festival is scheduled to take place the first two week-ends in August.

Mexico Welcomes Orchestral Series



The Palace of Fine Arts in Mexico

(Continued from page 8)

diplomats, representative of the active forces of Mexico, pack the hall at every subscription concert. Chávez, who founded the orchestra, has succeeded in creating a real interest in the activities of this ensemble.

Outstanding points in the actual season have been the long and conscious rehearsing of the programs, which has brought about a high musical quality in most of the performances, and the increasing importance generally granted to symphonic concerts.

In the first five concerts, fine interpretations were given Bach's Concertos Nos. 3 and 4; J. Chr. Bach's delightful and spirited Symphony in B Flat; Schubert's 'Unfinished'; Franck's D Minor Symphony; 'Till Eulenspiegel' by Richard Strauss; Ravel's 'Spanish Rhapsody', which increased the admiration towards the French composer; de Falla's 'La Vida Breve', Stravinsky's 'Petrouchka' and Shostakovich's First Symphony, played in the first and the

fourth concerts and unanimously praised by public and critics.

Mexican composers represented in the first half of the season were Candelario Huizar with his 'Pueblerinas', strongly flavored and skillfully orchestrated, and Chávez with his 'Sinfonía de Antígona', internationally known.

After the fifth concert, Chávez made a one week pause during which he flew to Los Angeles, where he conducted two concerts with the Philharmonic in Hollywood Bowl. In the sixth appearance, Chávez gave an impressive reading of Tchaikovsky's Fifth Symphony. 'Brandenburg' Concerto No. 6 and Beethoven's Leonore No. 3, also received an exceedingly good interpretation. The concert came to a climax with Wagner's 'Tannhäuser' Overture.

Other musical activities include two concerts by the National Symphony, with Ernest Ansermet as guest conductor, and Bach's 'Magnificat' and Honegger's 'King David', performed with the Conservatory Chorus.

Lucile Dresskell Gives Recital at Columbia

Lucile Dresskell, soprano, with Sara Knight at the piano, gave a song recital in the McMillin Academic Theatre, Columbia University, on the evening of July 26. Miss Dresskell offered an interesting program which included the air of Lia from 'The Prodigal Son' by Debussy, a group by Brahms, a group of well-chosen folk-songs and two of modern works by Respighi, Obradors, Dunhill, Gibbs and Hageman.

Louis Persinger Heard in Colorado

BOULDER, COLO., Sept. 10. — Louis Persinger, violinist, who has been teaching at the University of Colorado during the summer session, was presented

in a recital at Macky Auditorium on July 6. Violin students from twelve states have been attending Mr. Persinger's classes.

Westminster Chorus Announces Tour

The Westminster Chorus, Dr. John Finley Williamson director, has just announced its tour for the season of 1937-38. This will be known as the Colonia Tour because the choir of thirty voices will devote part of its program to American music and will confine its itinerary to what were the thirteen original colonies. In the North this will include communities in New York and New England and the southern trip will extend as far as Georgia.

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Jessica Dragonette Will Enter the Concert Field

Radio Soprano Signs Contract with Haensel and Jones

Jessica Dragonette, soprano, long one of the best known singers in the radio field, recently signed a long-term con-



Pinchot

Jessica Dragonette

tract with Haensel and Jones, a division of Columbia Concerts Corporation.

Miss Dragonette made her debut as "the voice of the angel" in the Max Reinhardt production of 'The Miracle'. Later she sang the role of Kathe in 'The Student Prince'. She has sung on the General Motors, Philco, Cities Service and Palmolive 'Beauty Box' programs. She has also maintained her studies, coaching with Frank La Forge and Estelle Liebling.

John Warren Erb Conducts Orchestra and Choruses

At the close of the Summer School session of New York University Dr. John Warren Erb went to Lake Placid to conduct two performances by the Lake Placid Club Choir and to remain for a short vacation. Marking the end of the university's session he conducted the Summer School Symphony in a concert at which appeared as soloists Prof. Felix Robert Mendelssohn, 'cellist, who recently joined the faculty of

the summer school, and Dr. Robert Braun, pianist, a student at the school.

OPERA GROUP TO GIVE SERIES IN VENEZUELA

Metropolitan Singers, Dancers and Musicians Join Company to Appear in Caracas

On the invitation of the Venezuelan government, Georgio d'Andria, director, will head an opera company sent from this country to present to the music lovers of Caracas a series of operas, during the month of September.

The cast of eighty-nine members includes six singers of the Metropolitan Opera Association as well as members from the Chicago Grand Opera Company and La Scala of Milan. The thirty choristers are all members of the Metropolitan Opera Chorus, as is the entire ballet. Sixteen musicians from the Metropolitan form a nucleus of an orchestra to be reinforced by thirty-nine members of the Symphony of Caracas.

Singers are: Pearl Besuner, Armand Tokatyan, Ludovico Olivero, Carlo Morelli, Daniel Harris and Norman Cordon of the Metropolitan Opera; Fidela Campina and Jesus Gavira, of the Scala; Annunciata Garrotto and Nina Ruisi of the Chicago Grand Opera; Graziela Ramirez and Lucrezia Manzano, Royal Theatre of Italy; Grace Angelau, San Carlo Opera Company; Angelo Pilotto, Theatre of Rome, and Arthur Gerry, who has been singing with the Cincinnati Opera Company this summer.

Fourteen operas are included in the repertoire. Anna Naila of the Cincinnati Opera will head the ballet, which will be directed by Fausto Cleve, assistant conductor of the Metropolitan Opera and general chorusmaster, and Armando Palacios of the Municipal Theatre, Santiago, Chile. Beniamino Altieri is scenery director and Vittorio Trucco, director of the chorus.

According to Mr. d'Andria, the Venezuelan government provided a budget of \$75,000 for this undertaking. Thirty-six tons of scenery were shipped to Caracas. Arrangements for this series were made through Armando Palacios, as special representative of the Venezuelan government.



Armand Tokatyan Signing His Contract to Go with Georgio d'Andria (Left) to Venezuela. Carlo Morelli and Armando Palacios Are Witnesses

FESTIVAL IN BAY VIEW

Operatic Excerpts, Oratorio, Chamber Music and Recital Are Given

BAY VIEW, MICH., Sept. 10.—The annual music festival was held in Bay View Auditorium on Aug. 17, 18, 19 and 20. Excerpts from Bizet's 'Carmen' were given at the initial concert. Beatrice Brody, Thelma von Eisenhauer, Floyd Townsley and Fred Patton were principals and Dudleigh Vernon was the accompanist.

At the second concert the Bay View String Quartet and members of the quartet were heard in works by Handel, Brahms and Gliere. On Aug. 19 Anna Kaskas, contralto of the Metropolitan Opera, with Archie Black as accompanist, sang Lieder by Schumann, Brahms, an aria by Verdi, and other compositions by Gluck, Haydn, Handel, Griffes, Quilter and others. The festival was concluded with a performance of Haydn's 'The Creation' sung by the Assembly Chorus, Mr. Patton, conductor. Miss von Eisenhauer, Mr. Townsley, Hardin Van Deursen, baritone, were soloists. Mr. Vernon was at the organ and Mr. Black at the piano.

Kirsten Flagstad to Sing with Five Opera Companies

Kirsten Flagstad will appear with five opera companies in the coming season, which will be her fourth in the United States. She has been engaged to sing with the San Francisco, Los Angeles, St. Louis and Chicago Opera Companies before beginning her Metropolitan season. Beginning the season on Oct. 3 with a radio appearance, she will then start on a concert tour which will take her to the coast in time for her San Francisco Opera engagements, which are to begin on Oct. 25. Madame Flagstad will be in this country until the middle of May when she will sail for Honolulu, en route to Australia, where she will tour for two months.

William Hacker Gives Recital in Maine

PROUTS NECK, ME., Sept. 10.—William Hacker, pianist, gave a recital at Checkley House on Aug. 18, under the auspices and for the benefit of the Women's Auxiliary of Prouts Neck Association. An audience of good size heard a varied program which included music by Handel, Beethoven, Chopin, de Falla, Debussy, Ravel, Albeniz and Brahms.

ERNEST WILLIAMS CAMP ENDS SUMMER SEASON

Members Make Numerous Appearances and Miss Grevert Conducts Own Work in New York

SAUGERTIES, N. Y., Sept. 10.—The Ernest Williams Band and Orchestra Camp, Ernest S. Williams, director, and Pierre Henrotte, conductor, completed its eight-week season on Aug. 28.

During the season the young musicians of the band made many appearances playing for President Roosevelt at Mount Marion, N. Y.; on the Hudson River Estate of Dr. Edwin Van Etten, and at Ready, Pa. During the last week of July, Humperdinck's opera 'Hansel and Gretel', was given, and in August the entire camp traveled to New York where a special concert was given by the Goldman Band, when Ethel Grevert of the camp led her own march, 'Frenklened'.

A number of new compositions and arrangements were heard during the summer. Among the composers and arrangers whose works were given were Mr. Williams, Roger M. Smith, Erik W. G. Leidzen, James L. Buckborough and R. H. M. Goldman.

Youngstown Symphony Lists Soloists

YOUNGSTOWN, O., Sept. 10.—The Youngstown Symphony Society will sponsor a series of seven concerts in the coming season. Soloists will include Albert Spalding, violinist, on Oct. 13; Hermann Gruss, pianist, on Nov. 18; Rosa Tentoni, soprano, on Dec. 16 (operatic night, on Jan. 20); Harold Bauer, pianist, on Feb. 24; the Youngstown Civic Chorus, on March 24, and Nino Martini, tenor, on April 21. The conductors are Michael and Carmine Ficocelli.

Murray Suite Has World Premiere

Dr. Alan Murray's 'Furniture' Suite had its world premiere by the Juilliard Summer School Orchestra on Aug. 19 in the Juilliard Concert Hall. Peter Wilhousky conducted. Dr. Murray is director of the Royal Academy of Music in London, England. The work is in four parts, 'Louis 15th', a minuet; 'Chippendale', 'Rustic Garden' and 'Modern'. Guy Maier was also soloist on the program, playing Mozart's Piano Concerto in C.

Whitney to Head Louisville Orchestra

LOUISVILLE, Ky., Sept. 10.—The Civic Arts Orchestra of Louisville has engaged a new conductor from the ranks of the Music Project, Robert Sutton Whitney. Mr. Whitney is of English parentage. He studied conducting with Eric DeLamarter and won his reputation as a composer and pianist in broadcasts over the NBC network. H. P.



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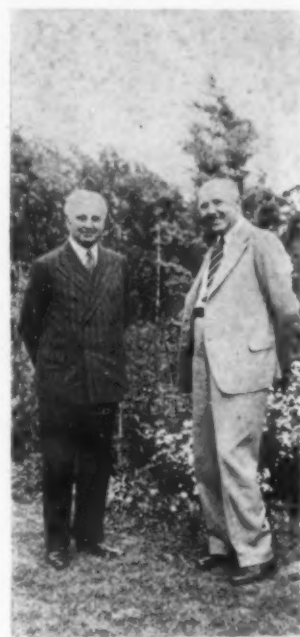


Richard Copley (Left) with Frederick Wesels, Former Manager of the Chicago Symphony, at Mr. Wesels's Home in Saratoga, Calif.

A Managerial Corner



Annie Friedberg, Visiting One of Her Artists, Julia Peters, in the Adirondacks



Charles L. Wagner (Left) with Walter Gieseke at the Pianist's Home in Wiesbaden



Flora Walker of Community Concerts, Returning from a Mediterranean Cruise



S. Hurok Taking a Stroll in Vichy

Woman's Chamber Orchestra to Make Debut in Fall

A woman's chamber orchestra will make its debut in Town Hall on Oct. 12, conducted by Jeannette Scheerer, clarinetist. The New York Chamber Orchestra of twenty-seven chamber music and orchestra players was organized by Miss Scheerer last season, and has Elfrieda Bos Mestechkin as concertmaster. The concert will be under the management of the Guild for Musicians.

Robbins Replaces Pochon in Quartet

Bernard Robbins, violinist and graduate of the Juilliard School and Columbia University, will replace Alfred Pochon of the Stradivarius Quartet of New York, who has been ordered to take a rest by his doctors.

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Haubiel at Work on New Music

PETERBOROUGH, N. H., Sept. 10.—Charles Haubiel, composer and pianist, who has been summering at the MacDowell Colony, recently completed a new orchestral work, and is at work upon a 'Ballade', in three parts, for violin and piano. He has also completed six short piano pieces. On July 30 Mr. Haubiel gave a musicale, assisted by Gail Gubek, violinist, in a program of his own works.

Rubstein Heads Conservatory

PORTLAND, ORE., Sept. 10.—Ariel Rubstein, ex-director of Community Center Conservatory of Music in New York, is the new director of the Ellison-White Conservatory, succeeding Ethel B. Miller. Elsie Kraus Bogardus has been retained as registrar and business manager.

Sukoenig Gives Recitals at Warrensburg

Sidney Sukoenig, pianist, has been spending the summer at Warrensburg, on Lake George, where he has been giving a series of fifteen Sunday evening recitals. On Nov. 13, Mr. Sukoenig will play an all-Bach program in Carnegie Hall.

CINCINNATI PLAYERS PLAN NEW SEASON

Advance Subscriptions Heavy—Orchestra Recruited to Full Strength—Soloists Named

CINCINNATI, Sept. 10.—Plans for the 1937-38 Symphony Season thus far provide for sixteen pairs of regular concerts, beginning on Oct. 22, and five children's concerts. Also a number of out-of-town engagements have been scheduled, in Louisville and other cities. An impressive list of soloists, not yet complete, includes Richard Crooks, Sergei Rachmaninoff, Josef Hofmann, the two-piano team of Ethel Bartlett and Rae Robertson, Lauritz Melchior, Georges Enesco, Charles Courboin, Ruth Slenczynski, Felix Salmond, Charles Naegle and Walter Gieseke.

According to Theodore Gannon, manager of the Cincinnati Symphony, the subscription sales for the coming season have already far outstripped the number reached at the corresponding time last year, which itself established an all-time record. Concerts will be given as before in historic Music Hall.

Following the withdrawal of several prominent members of the orchestra last spring, carefully selected replacements, drawn partly from the ranks of local musicians, and partly from outside sources, have brought the orchestra up to its full strength.

Eric Kahlson will replace Vladimir Bakaleinikoff at the first stand of the viola section, and Peter Froelich, Jr., a member of the orchestra some years ago, will also join that section. Walter Heermann has been promoted to the position of first 'cellist, replacing Karl Kirksmith. Karl Topie has been added to the 'cello section. Among the violins, John Beroset and Herman Wassermann are newcomers. Jean Musik has been advanced to the position of first horn; Matthias Kuhn is a new member. Herbert Jenkel, tuba player; Corwin Taylor, trombonist, and Vojmir Attl, harpist, complete the list of new musicians. Eugene Goossens will enter upon his seventh season as conductor of the orchestra.

The Cincinnati Artist Series, under the management of J. Herman Thuman, has announced five events for the 1937-

38 season. On Oct. 25 the series will open with Helen Jepson, soprano. The Jooss Ballet will follow on Nov. 16. Jose Iturbi will be presented Nov. 29; the Boston Symphony Dec. 10, and Yehudi Menuhin Dec. 28. R. L.

JORDAN CONSERVATORY ADDS TO ITS FACULTY

Harold Triggs and Fabien Sevitzyk Join Staff—School Acquires Benjamin Harrison's Home

INDIANAPOLIS, Sept. 10.—Harold Triggs, pianist, teacher and composer, and Fabien Sevitzyk, composer and new conductor of the Indianapolis Symphony, have been added to the faculty of the Jordan Conservatory of Music, affiliated with Butler University.

Mr. Triggs becomes artist teacher of piano and Mr. Sevitzyk will become director of the orchestra department, and of the conservatory orchestra. He will also offer courses in conducting.

The former home of Benjamin Harrison, twenty-third president of the United States, was recently acquired, restored and added to the Conservatory campus. It will be maintained as a unit of the school.

Chester Barris to Appear in Europe

Chester Barris, American pianist and teacher, will sail on Sept. 22 aboard the Queen Mary for Europe where he will give recitals in Stockholm, Copenhagen, The Hague and London. Wilfrid Van Wyck of London will manage the tour. Mr. Barris will return to America early in November to reopen his New York studios. The pianist, who studied with Deems Taylor, Ernest Hutcheson and Josef Lhevinne, plans to give a Town Hall recital in the spring of 1938.

Virginia Rea to Give Recital in Town Hall

Virginia Rea, soprano, will give a recital in the Town Hall on Oct. 7. Among the works on her program are two which will be heard for the first time in New York, 'Indian Lullaby', by Rudolf Gruen, to words by Miss Rea, and 'Spring', a song in manuscript, by Jane Prince Black. Other novelties will include 'Der Hirt auf dem Felsen', with clarinet obligato played by Gustave Languens.

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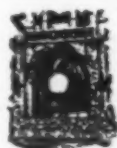
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CHICAGO SYMPHONY REVEALS ITS PLANS

Ninety-eight Concerts to Be Given — Conductors and Soloists Announced

CHICAGO, Sept. 10.—The Chicago Symphony will open its forty-seventh season at Orchestra Hall on Oct. 14. Dr. Frederick Stock, who has recovered from his recent severe illness, will officiate at the opening concert and assume his former post of conductor-in-chief. He will again be assisted by Hans Lange.

Eighty-eight concerts will be played in Orchestra Hall and ten in Milwaukee. The local series will consist of twenty-eight consecutive weeks of Thursday-Friday concerts, twelve Tuesday matinees, six young people's concerts and fourteen popular concerts.

Soloists for the season include Walter Gieseking, Josef Hofmann, Beveridge Webster, Rudolph Serkin, Guiomar Novas, Eugene List, Robert Casadesu, Alexander Brailowsky, Amparo Iturbi, pianists; Zlatko Balakovic, John Weicher, Erika Morini, Guila Bustabo, Adolf Busch and Nathan Milstein, violinists; Gregor Piatigorsky and Raya Garbousova 'cellists; Lotte Lehmann, Kerstin Thorborg, Ria Ginster, vocalists; Joseph Vito, harp, and Georges Enesco, composer-conductor.

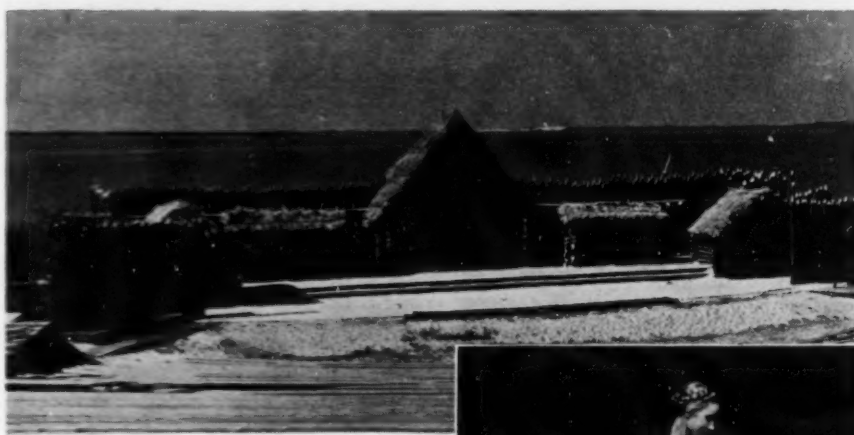
Della Samoiloff Appears in Opera in Italy

Della Samoiloff, who returned to Italy last winter, has appeared in many opera performances in that country. She sang eighteen performances between Venice and Milan, appearing in 'Fedora', 'Cavalleria Rusticana', 'Trovatore' and 'Ballo in Maschera'. She was recently heard in 'Turandot' in an open-air performance at the Castello Sforzesco in Milan, and was heard in three performances of 'Gioconda' in Trapani. She has been invited to make twelve appearances at the Petroselli in Bari.

Thaviu Named Concertmaster of Kansas City Philharmonic

KANSAS CITY, Sept. 10.—Samuel Thaviu, a member of the first violin section of the Chicago Symphony for the last three seasons, has been engaged as concertmaster of the Kansas City Philharmonic under the leadership of Karl Krueger. Mr. Thaviu will succeed Robert Quick, who resigned to become second concertmaster of the Chicago Symphony.

'The Lost Colony' Given at Roanoke Island



The Waterside Theatre, Roanoke Island, Built for the Summer Production of Paul Green's Historical Play, 'The Lost Colony.' Inset, Katherine Cale, as Eleanor Dare, with Her Child, Virginia Dare.

MANTEO, N. C., Sept. 6.—The summer-long celebration of the 350th anniversary of the settling of Roanoke Island at Manteo, was marked by the production of Paul Green's 'The Lost Colony', with eighteen voices from the chorus of the Westminster Choir School of Princeton, N. J., John Finley Williamson, director, as the Lost Colony Chorus.

Paul Green has called this "a religious play of man's struggle against nature: the everlasting symbol of bravery and endurance which has meaning to every age." He has used voices and organ to build a musical panorama which is not just an accompaniment, but which contributes mood, tempo and the color of the whole dramatic work. It is an attempt to fuse music, lighting, the spoken word, the dance and pantomime into a coherent whole. The music carries the action along and intensifies it by helping create the atmosphere.

Action Covers Wide Range

The action of the drama moves from scenes in Elizabethan England to Roanoke Island where the Indians, strange, powerful and cunning, typify the forces of nature against which the colonists struggle. The chorus exhibited its versatility in the music for the Indian scenes. Although the chorus sang most of the music, there were examples of individual work which should be mentioned. In one of the most effective scenes, Katherine Cale, as Eleanor Dare, sings a lullaby to her baby, Virginia; Old Tom, played by Earl Mayo,



Wooten-Moulton

sings 'Good Ale,' 'Green Maiden' and 'Adam Lay Ybounden.'

Earle Stapleton, local director of the Federal Music Project arranged the music and served as choral director for the first performances, succeeded later by Eugene C. Schram. James McClendon, of Winston-Salem, N. C., was organist.

The celebration had the interest and cooperation of many organizations and agencies, from President Roosevelt (who visited the island on August 18, the birthday of Virginia Dare, first child of English parents to be born in America), to the least official resident of the island. North Carolina recreated a chapter out of the past to do honor to its first English settlers. In the state park, Fort Raleigh, there was built a reconstructed stockade, a little log church to symbolize the faith of the colonists, a museum with other thatched-roofed log buildings, and the great waterside theatre, erected on the spot where the colonists landed.

LUCY L. ZUBER

ANCIENT INSTRUMENTS GROUP OFFERS PRIZE

American Society of Ancient Instruments to Award \$500 to Work Written for Ensemble

A \$500 award has been offered by the American Society of Ancient Instruments for the best work written by an American composer suitable for performance by this ensemble.

Bed Stad, founder and director of the American Society of Ancient Instruments, stated that the closing date would be Aug. 31, 1938. The composition is to be not longer than twenty-five minutes and not shorter than fifteen. A public performance of the winning composition will be given by the ensemble shortly after the decision of the judges is announced. The society reserves broadcasting rights. Completed compositions should be mailed to Mr. Stad at 4331 Chestnut Street, Phila.

Mr. Stad pointed out that the five instruments making up the American Society of Ancient Instruments are the viole d'amour, the quinton, the viole de gamba, the basse de viole and the harpsichord. These instruments enjoyed great popularity during the seventeenth and eighteenth century.

STADIUM CONCERTS END IN PORTLAND

Average Attendance Is 7,000—Soloists and Ballet Are on Final Programs

PORTLAND, ORE., Sept. 1.—The series of six Stadium Philharmonic Orchestra concerts closed on Aug. 16. The average attendance has been 7,000. Mishel Piastro was guest conductor, and also violin soloist in the Mendelssohn concerto, assisted by Eirem Kurtz, conductor, at the final event. Mr. Piastro's interpretative ability was exercised in the readings of Glinka's Overture to 'Russlan and Ludmilla', the 'Andante Cantabile' from Tchaikovsky's first string quartet and overture to 'Romeo and Juliet', the 'Blue Danube' Waltz and Ippolitoff Ivanoff's 'March of the Sardar.' The playing of the concerto by Mr. Piastro was re-inforced by Mr. Kurtz's accompaniment.

The concert in which the William F. Christensen Ballet was featured, scheduled for Aug. 6, was postponed to Aug. 15, due to the first rain that has interfered with summer programs. Mr. Kurtz was the conductor of the ballet music and the overture to 'Marriage of Figaro', the 'Andante Cantabile' from Tchaikovsky's Fifth Symphony and the Overture to 'Benvenuto Cellini'. Mr. Christensen's choreographic technique and the grace of the dancers were admirably brought out in his arrangements of 'Chopinade', 'Bourrée Fantastique', Chabrier; 'Roumanian Wedding Festival', Enesco. The soloists were Mr. Christensen, Zelda Morey, Janet Reed, Merle Williams, Norman Neilson, Mary Carruthers, Robert Irwin, Jaqueline Marton. Natalie Lauterstein was the ballerina.

An editorial in the *Oregonian* suggested a benefit concert for the purpose of making up a deficit in the series. Several of the conductors of the summer concerts proffered their services but dates of engagements conflicted, so the offer of Eugene Linden, the young conductor of the Tacoma Symphony and the ex-assistant conductor of the Portland Junior Symphony, was accepted. He led the orchestra on Aug. 31, at the civic auditorium, with Susie Michael Friedman, pianist, and Robert Crawford, baritone, as soloists. Works by Mozart, Wagner and Brahms were heard on the first part of the program. The second half was devoted to the memory of George Gershwin. After 'Siegfried's Funeral Music' Mr. Crawford sang 'Bess, You Are My Woman' from 'Porgy and Bess' as an encore, the 'Toreador' Song from 'Carmen'. Mrs. Friedman's technical ability was displayed in the 'Rhapsody in Blue'. The promising conductor and the soloists were recalled many times.

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LIGHT OPERA ENDS AT JONES BEACH

Works by Kalman, Porter and
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Three Weeks of Series

The final performance of the season at Jones Beach was that of 'The Circus Princess' which began its week's run on the evening of Aug. 29. Emmerich Kalman is the composer. About 5000 persons attended and witnessed acrobatic and animal acts which lent a touch of realism to the work.

In the title role of Princess Fedora Palinski, Vivienne Segal gave a convincing interpretation of the lady of the sawdust circles. Among other principals were Robert Chisholm, Douglas Leavitt, Jack Whittridge, Harry K. Morton and Zella Russell. Giuseppe Bamboschek conducted and the production was staged by Edward J. Scanlon. Watson Barratt designed new settings.

On the night of Aug. 25 the tuneful 'Nina Rosa' by Sigmund Romberg, opened before an audience of 4000 in the Marine Stadium after a two-day postponement. The work, presented under the auspices of Schubert Productions and Fortune Gallo, had Luba Malina in the principal soprano part, while Robert Shafer sang the role of the American mining engineer. Hope Emerson, Mr. Chisholm, Mr. Morton, Mr. Leavitt and Doris Patston completed the commendable cast.

Cole Porter's 'Anything Goes', musical comedy and the eighth in the series of productions given at the beach stadium, was attended upon the opening night by 9000 persons, one of the largest crowds of the season. Diana Ward sang the principal soprano part of Reno Sweeney. Anne Barrie sang Hope Harcourt; Mr. Whittridge, Billy Crocker, and Charles Kellher, the Rev. Dr. Moon. Mr. Bamboschek conducted the sprightly score and in the intermission the Singing Sailors and fireworks further entertained the attentive audience.

Same Works at Randall's

The Porter show 'Anything Goes', with the same cast, was offered at Randall's Island on Aug. 17, also under the auspices of the Messrs. Schubert and Gallo. Pierre de Reeder, however, conducted the orchestra. 'Of Thee I Sing', the Gershwin musicale, drew between 8000 and 10,000 to hear the Pulitzer prize winning show. The cast, the same as was heard at Jones Beach, included John Cherry as Throttlebottom; Mr. Sheehan, Wintergreen; Diana Gaylen, Mary Turner; Miss Segal, Diana Devereaux. The orchestra gave a forthright performance of the score under Mr. de Reeder. The Fokine Ballet was the intermission feature, dancing 'The Sorcerer's Apprentice' to the music by Dukas.

'The Gay Divorcee', which had been given earlier in the summer was repeated during the week of Aug. 11. Dorothy Stone and her husband, Charles Collins, headed the cast. Other principals were Miss Emerson, Victor Morley, Miss Patston, Truman Gaige, and Mr. Whittridge. Mr. de Reeder again conducted and the Fokine forces presented 'Les Sylphides' at intermission time.

Honoré Bourassa, a choir singer of Quebec who died recently at the age of eighty-seven, is said to have sung the Mass 46,978 times.

Salzburg Festival Attracts Many Pilgrims



An Annual Salzburg Event Which Is Always Rapturously Hailed: The Recital of Lotte Lehmann with Bruno Walter at the Piano

(Continued from page 7)

Cathedral concerts under Joseph Messner—in this connection as a sequel a further concert was given, at which Eidé Noréna sang religious songs in her beautiful, silvery, splendidly trained voice; in between the Vienna Sängerknaben (Boys' Choir) assisted. Another concert brought the 'Szegediner Mass' of Dohnányi, a sonorous and satisfying work in which the solo quartet

was supplied by the Budapest Opera, and included the fine soprano, Anna Bathy.

At next year's festival, provided there are no unforeseen delays with the reconstruction of the Festspielhaus, Mr. Toscanini will conduct 'Tannhäuser' in a new production under the stage direction of Dr. Herbert Graf, who, it is understood, will modify some of the features of the Vienna production.

Salzburg Theatre To Be Renovated

(Continued from page 7)

operas were undertaken on this all too small, all too shallow stage, however, which really had only the dimension of height, its deficiencies became so embarrassing that Mr. Toscanini requested more and more urgently in the name of all artistic boards a radical improvement.

Last fall his wish was brought up in authoritative quarters and he gave free expression to his feelings, so that even the most cautious realized that a further delay would no longer be possible. The erection of a new theatre would have cost between five and eight million Austrian shillings, which was of course absolutely out of the question. Prof. Holzmeister drew up plans for a rebuilding, or rather an addition of a tower, to relieve the stage of all dressing-rooms and to enlarge the stage itself. The outlines of the project met with opposition, however, in Salzburg itself: one objector declared the panorama of the city, especially the view of the fortress, endangered.

Thereupon Landeshauptmann Dr. Rehrl took a hand himself and advanced a project which provides for the addition of a separate stage-annex. This is the plan which is now being carried out, and which Mr. Toscanini especially greeted with ardor. The working out of this project was again entrusted to Prof. Holzmeister. The small difficulties were encountered because an agreement had to be reached with certain landowners affected by the plan. But all finally agreed, and for 1937 one began first of all with the enlargement of the Max Reinhardt Square, which now not only exhibits a significant improvement in the town's architecture, but also gives evidence of

the firm determination of Salzburg to carry out the reconstruction.

This plan provides for a stage-annex on the side opposite the present stage, so that the auditorium will be turned 180 degrees. It will be a completely modern stage-annex, and, what is more, in the dimensions of the Vienna State Opera, because in the future it is planned to use the same scenery and stage accessories in both Vienna and Salzburg. On the side opposite the stage-annex provision will be made for two lobbies, and the auditorium will be augmented by 300 seats. The new structure of the stage-annex will rise by steps towards the Mönchsberg and will change as little as possible the architectural and natural panorama. The cost will amount to only a small fraction of that which a new building would have entailed.

DR. PAUL STEFAN

OPERA AT STEEL PIER

Five Works Given Recently by Atlantic City Company

ATLANTIC CITY, Sept. 10.—The Steel Pier Opera Company, Jules Falk, director, staged Bizet's 'Carmen' on Aug. 26 and 27, with Josepha Chekova, of the Prague National Opera, in the title role; Marie Budde, as Micaela, Ivan Velik as Don José, and Stuart Gracey as Escamillo. Henri Elkan conducted.

On Sept. 2 and 3 'Pagliacci' and Debussy's 'L'Enfant Prodigue' were given. Aroldo Lindi sang Canio, Mme. Chekova, Nedda, and Alfredo Chigi, Tonio. Tilly Barmach sang Lia in the Debussy work; Mr. Velik, Azael, and Arthur Kent, Simeon.

Gounod's 'Faust' was given on Aug. 19 and 20. Mme. Chekova again was heard as the principal soprano, and Rolf Gerard sang Faust. John Gurney was heard as Mephistopheles. Previous to these works, Smetana's 'The Bartered Bride' was given on Aug. 12 and 13. All the works were sung in English.

Evan Evans Sings in Concert and Opera at Chautauqua

CHAUTAUQUA, N. Y., Sept. 10.—Evan Evans, baritone, who has replaced the late Horatio Connell in the vocal department of the Chautauqua Institution, recently appeared as soloist with the Chautauqua Symphony, Albert Stoessel, conductor, before an audience of 8000, and also sang the role of Marcello in the production of 'La Boheme'. He will return to New York in the Fall to resume his duties at the Juilliard School of Music and will be heard in concert and oratorio appearances in the coming season.

Ben Stad Institute Offers Scholarships

PHILADELPHIA, Sept. 10.—The Ben Stad Institute of Musical Art, Forty-fourth and Chestnut Streets, this city, is offering two new scholarships, each of the value of \$500, to be awarded in open competition. Entrants are requested to make application in writing to Ben Stad, the director.

Diran Alexanian, cellist, teacher and conductor, who has been active in these capacities in Paris since 1902, has been added to the faculty of the Institute.

Rosenstein Re-engaged by M-G-M

Arthur Rosenstein, coach for Igor Gorin, Betty Jaynes, Ruby Mercer and other artists of the M-G-M studios, has been re-engaged for a period of three years.

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LOUIS CORNELL JOINS CHICAGO MUSIC COLLEGE

Resigns from New England Conservatory for Position as Piano Pedagogue on Faculty



Louis Cornell

CHICAGO, Sept. 10.—Louis Cornell, American pianist and master teacher, joined the collegiate piano faculty of the Chicago Musical College at the opening of the school year on Sept. 7.

Mr. Cornell resigned his position as a member of the faculty of the New England Conservatory of Music in Boston to accept his new appointment at the Chicago Musical College. He had been associated with the New England Conservatory since 1922.

OPERA IN BROOKLYN

Hippodrome Company Gives 'Aida' and 'Traviata' in Series

BROOKLYN, Sept. 10.—Alfredo Salmaggi and the Hippodrome Opera Company opened the Borough season at the Academy of Music with 'La Traviata' on Sept. 4, followed by 'Aida' on the fifth. Despite exceptionally inclement weather, audiences of imposing size enthusiastically greeted the company.

'La Traviata' was very well sung, suitably costumed and scenically mounted, with Norina Greco, a Brooklyn girl, repeating her Manhattan triumph in the Violetta role. Lawrence Power as Alfredo, and Mario Cozzi as Germont, gave strong support. Eugene Plotnikoff conducted with authority.

The 'Aida' cast presented Anna Leskaya in the title role, Pasquale Ferrara as Rhadames, Lillian Marchetto as Amneris, Mr. Cozzi as Amonasro, Vladimir Zorn as Ramfis, with Gabriel Simeoni conducting. The Brooklyn season is planned for several week's duration. On Sept. 6 'Rigoletto' was heard, Fritz Mahler conducting.

F. D.

'WILD VIOLETS' HAS ST. LOUIS PREMIERE

Nineteenth Season of Summer Opera Ends with Performance of Stolz Work

ST. LOUIS, Sept. 10.—The nineteenth season of summer opera closed with the premiere of 'Wild Violets', on Aug. 29, when all previous attendance records were broken. With only one performance being rained out during the season a total of 774,958 listened to twelve weeks of opera. As a result there will no doubt be a slight profit and no call upon the guarantors.

'Wild Violets', with a theme somewhat similar in construction to 'Bitter Sweet' reverts from the present day to the vicissitudes of two young lovers in school in 1902. The scenes are laid in Paris and in an Inn in the Swiss Alps. Robert Stolz has written into the score some very tuneful and sprightly numbers and the action is described in a prologue, epilogue and ten scenes, which made good use of the huge revolving stage. Guy Robertson in the dual role of Father and Son did his usual fine singing and acting. Violet Carlson was the hit of the show with her high spots of comedy, although as sweetheart and wife of Paul Hoffman (Robertson), she did some fine character work. Others in the cast were Erika Zarinova, Phil Poerterfield, Wilbur Evans, John Ehrle, Helen Raymond, George Meader, Ruth Urban, Annamary Dickey, Joseph Macauley, Margaret Daum, and Vicky Cummings. Richard Berger presented a finished production in every respect, using all the facilities of the big outdoor theater.

'The Pink Lady' Revived

Ivan Caryll's 'The Pink Lady', was the choice for the week of Aug. 2 to 8. George Meader in his first local appearance, made a distinct hit as Phillipe Dondidier and with Jack Arthur, Eddie Foy, Jr., Bernice Claire, Detmar Poppen, Margaret Daum and others recalled the familiar melodies and comedy of the work that was so popular many years ago.

The following week, Aug. 9 to 15, brought a revival of 'Robinhood' with Joseph Macauley as the Sheriff, Wilbur Evans as Little John, Detmar Poppen as

Friar Tuck, Mary Hopple as Allan-A-Dale, John Gurney as Will Scarlett, and the other parts in the hands of Mr. Meader, Annamary Dickey, Miss Daum and Ruth Urban.

It remained to a sumptuous production of Victor Herbert's 'Babes in Toyland' to bring out the largest weekly attendance of the season with 71,365 persons. Richard Berger, with his able assistant Zeke Colvan as stage manager, complemented the regular cast and chorus with a large group of children, who added greatly to the ensemble. A big cast of favorites including Misses Claire, Hopple, Urban, Joseph Macauley, Erika Zarinova and others, contributed to the success. The dancing chorus had full opportunity to display their training under the direction of Theodor Adolphus and Al White, Jr.

HERBERT W. COST

CORNISH SCHOOL ADDS NEW RADIO DEPARTMENT

Harriet Van Emden, Cyril Towbin and George Jennings Join Staff of Faculty

SEATTLE, Sept. 10.—The Cornish School, entering upon its twenty-third year of service, has announced that a new department of radio will be established this Fall to supplement the work offered in theatre and music. Courses in writing for radio and in broadcasting techniques have been established and students will make air appearances over several Seattle stations. In addition to the founding of the department of radio, the faculties of other departments have been strengthened.

Harriet Van Emden, formerly faculty-member at the Curtis Institute of Music in Philadelphia, has joined the Cornish staff as teacher of voice. Cyril Towbin, American-born violinist, will head the violin department. George Jennings has resigned from his position at WILL, radio station of the University of Illinois, to head the newly formed radio division.

PHILADELPHIA TO HAVE OPERA BY VARIED GROUPS

Eight Performances by Metropolitan Scheduled—Local Companies

Also Will Appear

PHILADELPHIA, Sept. 10.—In the realm of opera, Philadelphia is assured of eight performances by the Metropolitan Opera Company, scheduled to take place in the Academy of Music on Tuesday evenings, Nov. 30, Dec. 14-21, Jan. 11-25, Feb. 15, March 8-15. The advance subscription sale has been excellent, so that the local Metropolitan season should be highly successful as to attendance. The Civic Grand Opera Company, a local organization formed last year and with a creditable first season behind it, plans a series of ten or more operas in 1937-38 with performances in the Academy of Music. Francesco Pelosi is the general director.

The Italo-American Philharmonic Orchestra, Guglielmo Sabatini, founder and conductor, also plans opera and ballet in the course of its eighth season. Mozart's 'L'Impresario' and Beethoven's 'Prometheus' Ballet are listed, the latter to engage Mary Binney Montgomery and her dancers. Mr. Sabatini announces several orchestral novelties including Chausson's 'Poem of Life and Death'; Bossi's 'Frammenti Lirica'; Miaskoffsky's 'Poeme Lyrique'; Santoliquido's Sinfonia No. 1, and Mr. Sa-

batini's own transcriptions of a Concerto in A Minor (for violin) by Telemann, and a Concerto Grosso in G Minor by Geminiani.

The local Federal Music Project is planning an interesting group of programs for the Civic Symphony, J. W. F. Leman, conductor, which is to give a concert series in Irvine Auditorium, University of Pennsylvania; Mitten Hall, Temple University; and Drexel Institute Auditorium. Several chamber-opera and ballet programs with local groups participating are contemplated and a number of major works for chorus and orchestra including Bach's Mass in B Minor, and Mendelssohn's 'Elijah'.

W. E. S.

General Motors Announces Permanent Radio Concert Company

The General Motors Concerts broadcast series for the new season will depart from the "guest artist" type of program and present in its stead a permanent concert group of eight prominent singers who will appear both as soloists and in ensemble work. Six artists already announced for the company's roster are: Grace Moore, Maria Jeritz, Helen Jepson, Richard Tauber, Joseph Schmidt, and Donald Dickson. It is felt that the change from the solo guest appearances, which have characterized the series for the past four years, to the use of a regular concert company will permit more definite program-planning, insure adequate rehearsal time, and provide a means of bringing to this country foreign artists who would not come except to fulfill contracts of some duration.

Sabatini Plans Novelties for Trenton

PHILADELPHIA, Sept. 10.—The Trenton Symphony, of Trenton, N. J., announces a series of five Tuesday evening concerts for the 1937-38 season, to take place in the Stacy Park Memorial Auditorium on Nov. 16, Dec. 14, Jan. 25, March 1, and April 5. Guglielmo Sabatini, young Philadelphia conductor and composer, who was appointed conductor last Spring, plans to make this season's concerts especially interesting and attractive. Besides standard works Mr. Sabatini promises several novelties including Massenet's one-act chamber-opera 'Le Portrait de Manon' and Mozart's 'Les Petits Riens', the latter to be interpreted by Mary Binney Montgomery and Her Dancers.

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Activities of Schools and Studios

At the ninth La Forge-Berumen summer school recital, a miscellaneous program was presented. Henry Froehlig, baritone, sang an aria and a group of French songs. Laura La Forge, soprano, sang a group in German, and Alice Huebner, pianist pupil of Ernesto Berumen, played a varied group, and Gil Valeriano, tenor, was heard. Beryl Blanch was accompanist.

The eleventh concert of the La Forge-Berumen Summer School series was given on Aug. 19 by Harriet Versaci and Annie Laurie Felder, sopranos; Winifred Boyce, pianist, and Edbert Ruhl, tenor. The twelfth and final concert of the series was given on Aug. 26 by Harrington van Hoesen, baritone, and Elvin Schmitt, pianist. The studios will reopen on Sept. 27 when Mr. La Forge and Mr. Berumen will resume their usual teaching and concert activity.

Adelaide Van Wey, contralto, was heard as soloist with the Naumburg Orchestra at the Labor Day concert in the Mall at Central Park on Sept. 6. She sang 'Viens Aider' from 'Samson and Delilah', 'When I Have Sung My Songs' by Charles, 'Do Not Go My Love' by Hageman, and 'Thanks Be to God' by Dickson. She is an artist-pupil of Edgar Schofield.

Hazel Griggs, piano teacher, presented Waldemar Hille, pianist, and Zella Gentry, soprano, in a musicale at her home in Riverdale on Aug. 18. Mr. Hille is director of music at Elmhurst College, Elmhurst, Illinois, and has been in New York City

on a year's leave of absence to continue the study of piano with Hazel Griggs. During the season of 1936-37 Mr. Hille made his Town Hall debut, and gave recitals at Steinway Hall and the Hotel Des Artistes. Zella Gentry returned to New York after several years as soloist in Christ Episcopal Church in St. Louis.

Carol Dickson, pupil of Alexander Lipsky, gave two recitals at the Hanoum Camps in Thetford, Vt., on July 27 and Aug. 1.

Ethel Elfenbein, another pupil of Mr. Lipsky, has given a series of piano recitals during July and the first part of August, at Camp Reener, Palmer, Mass.

PHILADELPHIA, Sept. 10.—The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, in entering upon its sixty-first season on Sept. 13, lists as its principal teachers, Mme. Olga Samaroff, piano master class; Rosalyn Tureck, Allison R. Drake, piano; Boris Koutzen, Charlton L. Murphy, violin; Elsa Hilger, cello; Edna Phillips, harp; Susanna Dercum, Clyde R. Dengler, voice; Ralph Kinder, organ, and Frederick Schlieder, musical science and composition.

Additions to the faculty are Henry Harris, pianist, Trude Gundert, violinist, Maria Hilger, violinist; Paul Nordoff, composer, lecturer, pianist. The Layman's Music Courses, Inc., will again be under the direction of Mme. Samaroff, the chorus under Clyde R. Dengler, and the orchestra under Boris Koutzen.

INDIANAPOLIS, Sept. 10.—Bomar Cramer has organized the Bomar Cramer Studios, a centre to be devoted to the realization of the highest ideals of piano playing. Honorary sponsors of this institution are Rudolph Ganz and Lawrence Tibbett.

Concert engagements for the coming season include a program before the Indianapolis Matinée Musicale on President's Day, recital programs throughout the state and in Ohio, and appearances at the pair of concerts in April of the Indianapolis Symphony, Fabien Seitzky, conductor. Associated with Mr. Cramer in the studios are Sara Miller and Nina Hayes Dutton, artist pupils of Mr. Cramer. P. S.

Settlement School Engages Schwarz

PHILADELPHIA, Sept. 10.—Joseph Schwarz, formerly of the Stern Conservatory in Berlin, has been engaged as a member of the piano faculty of the Settlement Music School. Mr. Schwarz is of Russian birth and has had wide experience as soloist and ensemble player. The school will open on Sept. 20.

At the Alexander Bloch Summer School

BETWEEN Aug. 5 and 28 at the Alexander Bloch Summer School of Music at Hillsdale, N. Y., three chamber music recitals were given by the Bloch Quartet and one by the string ensemble group of the school. The quartet comprises Mr. Bloch, first violin; Brodus Erle, second violin; Dante Bergonzi, viola; Arnold Kvan, cello. The snap-shot shows Mr. Bloch and a group of students.



PHILADELPHIA VOCAL ACADEMY TO RE-OPEN

Scholarships for Soprano, Contralto and Bass to Be Made Available

PHILADELPHIA, Sept. 10. — The Academy of Vocal Arts will re-open on Sept. 13, after a successful summer session at Haverford College and Haverford School.

Edgar Milton Cooke, dean of the academy, will again head the vocal department. H. Maurice Jacquet, conductor and composer, will continue as musical director, and Victor Andoga as stage director.

A number of singers from the Academy appeared in the American Opera Company performance of 'La Vivandiere' which was given at Robin Hood Dell, with the Philadelphia Orchestra, on Aug. 18. Four scholarships are available: two for sopranos, one for a contralto, and one for a bass. Application should be made to the dean of the academy.

Dramstad Conducts Choral Classes in Worcester

WORCESTER, Sept. 10.—Carl E. Dramstad of the Royal Academy of Music, Sweden, conducted classes in choral leadership for three weeks in July and

August, drawing as students the leaders of Swedish-American and other choruses in various parts of New England. Many local people had the valuable experience of singing in a huge chorus led by Mr. Dramstad on Aug. 15. The event, held in the Memorial Auditorium before a large audience, featured as soloists Alice Erickson, violinist; Albert W. Erickson, accompanist; Mildred Johnson, soprano; Clarence W. Helsing, Arvid C. Anderson, and Carl S. Malmstrom, organists.

J. F. K.

CORNELL RE-OPENS STUDIO

Teacher Returns After Summer Session of His Voice School

Alfred Y. Cornell, teacher of singing, reopened his New York City Studio on Sept. 13, after an active summer in Saratoga Springs as head of the A. Y. Cornell School of Vocal Instruction. Over thirty regular students were enrolled, most of whom were heard in the series of weekly recitals which were held in the City Park Casino, attracting large audiences. Lillian Russ and Eleanor Schaeffer, soprano pupils, were each presented in a solo recital. For a brief while between the end of the school session and his return to New York, Mr. Cornell conducted voice classes in Bluefield, W. Va.

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Mozart Festival Is Held in Asheville



Persons of Prominence at the Three-Day Festival: Front Row Left to Right, Grace Potter Carroll; May Jo DeNardo; Mrs. W. H. Davis, Festival Chairman; Miss Evelyn Jackson, Pres. Ga. Federation of Music Clubs; Elena de Sayn of Washington, D. C.; Mrs. Crosby Adams; Mrs. E. A. Ogle, Pres. Saturday Music Club; Coleman Cooper, Director of A Cappella Boy's Choir, Birmingham, Ala. Second Row: Thor Johnson, Guest Conductor Mozart Festival; Joseph DeNardo, Conductor N. C. Symphony; Mrs. Eugene Davis, Raleigh, Past State Pres. N. C. Federation Music Clubs; Mrs. Frank S. Smith, Past State Pres. N. C. Federation of Music Clubs; Mr. Crosby Adams.

ASHEVILLE, N. C., Sept. 1.

AS the final chord of 'Eine Kleine Nachtmusik' faded into silence among the columns of picturesque Grove Park Inn, there came to a close tonight Asheville's first Mozart Festival—one of the first presentations of its kind to be given in America. The three-day festival of four concerts, organized and directed by the young American conductor Thor Johnson, was presented by the North Carolina Federal Music Project and was sponsored locally by the Wednesday Musical and Saturday Music Club of Asheville, Mrs. W. H. Davis, chairman. The participating artists were the members of the North Carolina Symphony, Joseph DeNardo conductor, and of various ensemble groups, as well as several of Asheville's leading soloists, including the noted flutist, Emil Medicus, and Elena de Sayn, violinist, of Washington, D. C.

The Festival opened on Monday evening, Aug. 30, with a varied program of chamber compositions presented in Homewood, the attractive music room of Dr. and Mrs. Robert S. Carroll. The works heard were the C Major Trio (K.548); the Andante Cantabile from the Third Piano Sonata in C; the Sonata in A for Violin and Piano (K.402); and the 'Alleluia' from 'Motet Exultate', artistically presented by Eleanor Upmayer Alexander. Also the Oboe Quartet in F (K.370), in which the pre-eminence of the oboe part, making the work in effect a miniature concerto, was brought out with admirable virtuosity by Leonard Nanzetta.

On Tuesday evening in the Biltmore College Auditorium Thor Johnson conducted the North Carolina Symphony in the gaily humorous Overture to 'The Impressario', after which came the duet 'La ci darem' from 'Don Giovanni', sung by Louise Lorick and Frank Gough. This was followed by the D Major Concerto for Flute (K.314). As the soloist, Emil Medicus gave a remarkable performance in his first public appearance after a several years' retirement. Following the intermission Joseph DeNardo conducted the Orchestra in an ingratiating performance of the G Minor Symphony.

At Homewood on Wednesday after-

noon was presented a second program of chamber works comprising the Sonata for Violin and Piano in D (K.306), the 'Queen of Night' aria from 'The Magic Flute', sung with purity of tone and perfection of technique by Louise Lorick; the lovely and almost unknown Fantasia II in F Minor (K.608) for two pianos, and the delightful 'Hunting' Quartet in B Flat (K.458).

The final performance of the series took place on Wednesday evening at Grove Park Inn, and featured the 'Festival Sinfonietta', conducted by Thor Johnson. Besides the Andante in C for Flute (K.86), with Kenneth Beachboard as soloist, and the charming 'Eine Kleine Nachtmusik', two works were heard of which there is no record of previous performances in America: the Overture to 'The Song of Scipione', containing one of the most serenely beautiful passages in all Mozart, and a highly pleasing Symphony in A (K.201).

The enthusiastic interest and spirit of cooperation shown by the musical public and the press of Asheville throughout the Festival were highly encouraging and may make it possible for this unique experiment in local affairs to become an annual event. The effectiveness of the programs was due to both the excellence of their performance and the discernment shown in their construction. Having only recently returned to this country after a year spent in Europe in special study of Mozart literature and its performance, Mr. Johnson was able not only to execute his programs with authority, but also to build them out of a rich variety of material, a part of which was almost unknown to America.

WILLIAM J. LICHTENWANGER

Hollywood Bowl Events

(Continued from page 22)

tire, was a fitting climax to the series of ballet presentations. The entire production, including settings and costumes was under the direction of Kosloff, who on this occasion, delegated the role of Petruchka to Paul Godkin, one of the best male dancers on the Coast. Lisa Maslova was again the beautiful and agile doll, and Allan Cooke, the Blackamoor. Kurtz, for-

merly of the Ballet Russe, was on familiar ground and achieved an outstanding success.

An all-Wagner program on Sept. 3, with Mr. Klemperer conducting, brought the sixteenth season of the Bowl to a close. The Prelude and 'Lovedeath' from 'Tristan', and the first act of 'Die Walküre' were vigorous fare for a Bowl audience, but judging from the response, the majority relished it heartily. The parts of Sieglinde, Siegmund and Hunding were sung by Agnes Davis, Frederick Jagel and Douglas Beattie respectively. Although the two higher voices blended well in their roles, credit for the most authentic interpretation must go to Mr. Beattie. A reception for the artists, Mr. Klemperer, Mrs. Irish, and other Bowl personalities, was given by Mr. and Mrs. Jack Glendower following the program.

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TO MAKE CONCERT TOURS

Four of New Opera Singers Added to NBC Artists Service List

Four of the recent accessions to the Metropolitan Opera will make their first American concert tours next season under the management of NBC Artists Service. They are Kerstin Thorborg, Gina Cigna, Vina Bovy and Irene Jessner. Madame Cigna has also been engaged for appearances at the San Francisco and Chicago Opera Houses, and Vina Bovy for the San Francisco Opera.

A newcomer to this country next season will be Engel Lund, Danish soprano and interpreter of folk songs. Other additions to the NBC Artists Service, 1937-38, include John Charles Thomas, Giovanni Martinelli, Emanuel Litz, Nathan Milstein, Alexander Brailowsky, Guila Bustabo, Katherine Bacon, Ania Dorfmann, Walter Cassel, Clifford Menz, Vivien della Chiesa, Marion Claire and Florence George.

Song Fund Established in Pittsburgh

PITTSBURGH, Sept. 10.—A fund to be known as 'The Friends of Music', has been established with an initial contribution of \$100, which is offered for an original song for mezzo or baritone voice. The composer must be a resident of Allegheny county or one whose employment is in that district. The first public performance of the winning song will be given in the series of concerts sponsored by May Beegle.

de Vries Signs Contract with Friedberg

Sidney de Vries, Dutch baritone, who has spent several seasons in Australia and England singing in opera, concerts and radio, has signed a contract to be under the management of Annie Friedberg. Mr. de Vries, who sang in opera



Irene Ruppert and Her Cat, Koitie, in Iowa City, Where the Pianist Made Summer Headquarters



Ezra Rachlin, Pianist, on His Sailboat, Opus I, at Rockport, Me.

at the Stadium in New York and in Robin Hood Dell, Philadelphia, will appear in a number of opera and radio engagements this coming season.

Helen Teschner Tas to Give Second London Recital

Helen Teschner Tas, American violinist now abroad, will make a European tour this Fall, concluding with a London recital in mid-December. She will also appear in recitals and at orchestral concerts in The Hague, Helsingfors, Stockholm, Budapest, Vienna, Prague, Milan and Amsterdam. In the last-named city she will be soloist with the Concertgebouw Orchestra under Willem Mengelberg.

George Rasely Sings at Whitefield

WHITEFIELD, N. H., Sept. 10.—George Rasely, tenor of the Metropolitan Opera, gave a recital on Aug. 22 in the fourth White Mountain Music Festival at the Chase Barn theatre. The program was a benefit for the local hospitals of Lancaster and Whitefield. He was assisted by Theodore Haig, pianist of radio station WNYC, New York. Arias from 'The Bartered Bride' and songs in Italian, French, English and German were included on the program.

Artists for New Town Hall Endowment Series Listed

The Town Hall Endowment series for the season of 1937-'38 will begin on Nov. 10 and end on March 30. The artists to appear on the series include Lotte Lehmann on Nov. 10; and Lily Pons, Walter Gieseking, and Shan-Kar and his Hindu Ballet, during December and January. Rudolf Serkin and Gertrud Wettergren will appear in joint

recital, and Harold Bauer, Albert Spalding and Gaspar Cassadó will be heard together in concert, all in February. Georges Enesco will give a recital in March, and the series will close with the appearance of Marian Anderson on March 30.

Festival Concerts in San Antonio

SAN ANTONIO, TEX., Sept. 10.—The Southwest Festival Association presented the first of a series of popular concerts on Aug. 20, in the Sunken Garden Theatre when Dr. Otto Wick led the San Antonio Sinfonietta in works by Beethoven, Haydn, Humperdinck, Johann and Oscar Strauss.

Works by Wagner, Bohm and Grieg were sung by the Southwest Festival Chorus, aided by the orchestra under Dr. Wick. The Beethoven Male Chorus, conducted by Alfred Schaefer, was also heard. Mrs. Stella Steves-Walker is president of the association which is arousing hearty interest. G. M. T.

Priest Awarded First Music Doctorate Given by University of Wisconsin

MADISON, Wis., Sept. 10.—The first Doctorate in Music to be conferred by the University of Wisconsin was awarded on June 21 to the Rev. Robert A. Sromovsky, De Pere, member of the Norbertine order.

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Obituary



Albert Roussel

PARIS, Aug. 24.—Albert Roussel, French composer, who was born in Tourcoing in 1869, died today at the age of sixty-eight. Appointed by Vincent d'Indy as instructor in counterpoint at the Schola Cantorum, his works became a popular feature at concerts and the opera, following the success of his choreographic and symphonic creation, 'Festins de l'Araignée'.

M. Roussel did not begin to study music seriously until he was twenty-five. Before turning to the art he studied at the Ecole Navale and from 1889 to 1894 was a naval officer, serving in Cochin China. It was during lengthy cruises in Eastern waters that he came to recognize his true vocation.

He learned composition and harmony under Eugene Gigout and followed the courses of d'Indy at the Schola Cantorum. After he finished his studies he obtained a post as instructor at the Schola through the offices of M. d'Indy. He remained there until the World War, when he served four years at the front as a driver, both at the Marne and at Verdun.

When the war was over he returned to music and his fame spread, until on the occasion of his sixtieth birthday Paris honored him with three concerts of his works. Meanwhile he had become known overseas. His music was played by the New York Philharmonic and the Boston Symphony. The latter invited him to be its guest of honor when the latest of his symphonies was played as a feature of the orchestra's fiftieth anniversary season in 1930. The New York Philharmonic-Symphony, under Arturo Toscanini, played the 'Festins de l'Araignée' on April 19, 1934. The Boston Symphony, led by Serge Koussevitzky, also gave the American premiere of the composer's Symphony No. 4, Op. 53, on Dec. 27, 1935, in Boston, and performed it in New York City on the following Jan. 11. The work was first performed in Paris earlier in the year.

Roussel was an original composer, yet many contradictory influences helped to form him. His music has been characterized as impregnated with pantheism, sincere, virile and often audacious. Prominent among his works are 'Four Madrigals', 'Divertissement for piano and wind instrument' (1906); 'Twelve Melodies', songs to words by H. de Regnier; symphonic prelude after Tolstoy's 'Resurrection' (1903); 'Les Evocations', symphony in three movements, with choral finale (1909); music to J. G. Aubry's 'Le Marchant de Sable Qui Passe', ballet-pantomime; Symphony in G Minor (1922); Suite in F for orchestra; Concerto for

piano and orchestra (1927); 'Padamavati', opera-ballet (1923); 'La Naissance de la Lyre' (1925), and 'Bacchus and Ariadne', ballet (1930).

Max Ignatz Fischel

CHICAGO, Sept. 5.—Max Ignatz Fischel, violinist and teacher, died in Grant Hospital yesterday evening. He was fifty-nine years old. Mr. Fischel was born in Czechoslovakia and came to America in 1882. After studying in this country, in Brussels and Berlin, he began his career as concert violinist in 1898. He was head of the department of violin at the Chicago Conservatory and at the Sherwood Music School from 1904 to '08. Since 1918 Mr. Fischel had been head of the Normal Department and director of the Chicago Musical College. He was the author of works on violin technique and many of his pupils became members of American orchestras. His widow, Mrs. Carolyn C. Fischel, and a daughter, Mrs. Maxine Aronson, survive.

John H. Campbell

MOUNT VERNON, N. Y., Aug. 16.—John Harry Campbell, singer, choral director and vocal instructor, of Mount Vernon, died in Elmira, N. Y., on Aug. 14 after a tonsilectomy. He had for many years been identified with musical organizations in Westchester County. At the time of his death he was tenor soloist of the Huguenot Memorial Church in Pelham.

His engagements had included appearances with the New York, St. Louis and Chicago Symphony orchestras; the St. Louis Pageant Society, at the Worcester, Patterson and Spartanburg Festivals; with the New York Mozart Society and with the Padeloup Symphony of Paris. Recently he was musical director of the Suffolk Festival and a regional director of the choral groups of the South Shore of Long Island. His mother, brother, and two sisters survive him.

Winifred Wilson Quinlan

DENVER, COLO., Aug. 14.—Winifred Wilson Quinlan, concert singer and national first vice-president of Sigma Alpha Iota, died at her home yesterday. Mrs. Quinlan has been active in national work of Sigma Alpha Iota since 1924, having served as national secretary for four years and national first vice-president nine years. She was an accomplished pianist as well as a concert and oratorio singer and vocal teacher of prominence. She was graduated from Lawrence Conservatory in Appleton and taught there in the voice department from 1919 to 1926. Mrs. Quinlan was born in Appleton, Wis., on Nov. 5, 1888. She is survived by her mother, Mrs. Edgar Wilson and one sister, Edna Peterson, both of Milwaukee.

Adolph Hirschberg

PHILADELPHIA, July 18.—Adolph Hirschberg, well known in Philadelphia musical and labor circles, died in the Mount Sinai Hospital on July 17 after a long illness. The deceased, who was fifty-nine, was a member of Local seventy-seven, American Federation of Musicians, since its establishment in 1903, and served as president for six years. He also acted as president of the Central Labor Union of Philadelphia for many years, being elected for his seventeenth term last January. As a musician Mr. Hirschberg was associated for a time with the Philadelphia Orchestra, Victor Herbert's Orchestra, and Sousa's and Pryor's Bands.

Mrs. Martha G. Eddy

PAWTUCKET, R. I., Aug. 19.—Mrs. Martha G. Eddy, grandmother of Nelson Eddy, baritone screen and radio star, died yesterday at the age of eighty-four. Surviving are a son, William D. Eddy of Jamestown, father of Nelson Eddy; four sisters and a brother.

Joseph Brody

Joseph Brody, Jewish composer, choir-master and former associate of the late Cantor Joseph Rosenblatt, died on Aug. 16 at Laurelton, L. I. He was sixty years of age. Mr. Brody was choir-master of the Montefiore Congregation in the Bronx, and

one of his pupils was the late George Gershwin, whom he had instructed in counterpoint and who had sung in some of the choirs he conducted. For the last thirty-five years Mr. Brody had composed music for many Yiddish stage stars. He was also an authority on liturgical music and had composed religious songs. One of his best known works was 'Mizmor Le Duvid'.

Mrs. Louis J. Reckford

Mrs. Louise King Reckford, widow of Louis J. Reckford, lead pencil manufacturer, died at her home on Sept. 2 in her sixty-sixth year. She was for many years a member of the St. Cecilia Club and served as a member of the advisory committee of the New York Philharmonic-Symphony Society. She was well known for her interest in developing talent among young and needy musicians and for other philanthropic work in musical circles.

Edith N. R. Griffith

UTICA, N. Y., Sept. 5.—Edith Norton Reuswigg Griffith, who is said to have discovered Anna Case, singer, and encouraged her in her early studies, died at a local hospital at the age of sixty-five on Sept. 2. Mrs. Griffith was for three years contralto soloist at Calvary Episcopal Church in Pittsburgh and helped to further the careers of several promising young musicians.

Leonard M. Thomas

NEWPORT, R. I., Sept. 1.—Leonard Moorhead Thomas, former first secretary of the American Legation at Madrid, died of a heart attack yesterday at his home. He was fifty-nine years old. Mr. Thomas was the composer of twenty church hymns published here in 1913. His first wife was Michael Strange, whom he married in 1910. Divorced, he married Marie Good Sackett in 1921. He had two children by his first marriage, Leonard M. Thomas, Jr., and Robin Thomas, both of New York City.

Albert E. Short

CHICAGO, Aug. 11.—Albert E. Short, conductor for the National Broadcasting Company, died yesterday of apoplexy. Mr. Short was at one time soloist with Victor Herbert's orchestra. He was forty-six years of age and the son of T. V. Short, a well-known musician of his day. Under his father's teaching he learned to play the cornet and was a soloist at eight years of age. At sixteen he conducted his own brass band. His widow and a daughter, Eleanor, survive.

Weda Cook Addicks

Mrs. Weda Cook Addicks, concert singer and lecturer and a friend of Walt Whitman, died in Presbyterian Hospital on Aug. 28, at the age of seventy-nine. The first musical setting for Whitman's poem 'O Captain, My Captain', was composed by Mrs. Addicks, who also sang at Whitman's lectures. Stanley Addicks, her husband, former organist at the First Presbyterian Church in Germantown, and a son, Allen, survive.

Aaron Kaplan

CHICAGO, Aug. 11.—Aaron Kaplan, opera singer and for twenty years cantor of Temple Judea, died on Aug. 10 in Mount Sinai Hospital at the age of sixty-eight. Mr. Kaplan began his career with a traveling troupe in Russia when he was nineteen. He had sung in Covent Garden, London; the Opéra Comique in Paris; at Hammerstein's and the Metropolitan Opera in New York, and with the old Chicago Opera Company. His widow, four daughters, and two sons survive.

Mrs. Mayme Seigfried Clark

SENECA FALLS, N. Y., Aug. 14.—Mrs. Mayme Seigfried Clark, former opera and concert singer, and widow of Dr. James Clark, died on Aug. 13 in Seneca Falls Hospital at the age of seventy-five. She had sung as Mayme Seigfried with the New York Symphony, Bostonian Opera Company and the Bennet and Moulton Opera Company. John Aaron Seigfried, a brother, survives.



Henry T. Fleck

Henry T. Fleck, former head of the music department of Hunter College, died at the White House Hotel, Rockaway Beach, Queens, on Sept. 6. He had been spending the summer with his sons, Harry and Donald Fleck. A brother, Charles, and sister, Mary Fleck, also survive. He was seventy-four years old and had been suffering from heart disease for the last three weeks.

Dr. Fleck was born in Buffalo, N. Y., on April 28, 1863. He received his A.B. from Upper Canada College, Toronto, in 1883. He studied piano with C. Fradel, S. B. Mills and R. Goldbeck; composition with G. Carlberg, C. C. Müller, and in Cologne, Germany, with F. Wüllner. In 1889, he founded the Euterpe Choral Society in New York, and the Harlem Philharmonic Society in 1890, which he conducted until 1901.

In 1901 he was appointed professor of music at Hunter College, then Normal College. He had been for some years president of the Peekskill Conservatory of Music. During his thirty-three years of service he became widely known as a musical educator, especially for his work in popularizing good music and towards making free concerts an institution in New York. Among his own compositions were a string quartet, an Overture in D Minor, numerous anthems, masses, piano works and songs.

During the World War, Dr. Fleck was chairman of the New York State Liberty Loan educational department and gave concerts to arouse interest in the second Liberty Loan. One of these was the first concert ever given in the Lewisohn Stadium. Victor Herbert, who once played first 'cello in Dr. Fleck's New York City Orchestra, conducted.

The year 1918 saw the beginning of the concerts which later became the Lewisohn Free Chamber Music Concerts. They originated in Dr. Fleck's course at Hunter known as 'Ten Operatic Nights.' Through these Dr. Fleck became widely known to radio and lecture audiences as a music educator. He organized the Junior Philharmonic Society for young people, when thirty-five concerts were given annually for two years, then fifty, and finally sixty-five concerts a year. These were endowed by Joseph Pulitzer. In 1908 Dr. Fleck began a series of courses at Hunter on Wagner, Dvorak and Grieg, and it was at this time that the College began giving academic credit for music. He was president of the American Art Education Society and a member of the Town Hall and Lotos Clubs. Funeral services were held at his Riverside Drive home on Sept. 8.

Adolfo Kay Delemos

EAST ORANGE, N. J., Aug. 25.—Adolfo Kay Delemos, founder and retired head of A. K. Delemos & Co., music dealers in Newark, N. J., died last night at his home after a brief illness. He was eighty-seven. When he retired in 1935, Mr. Delemos had been in the music business for fifty years. He was born in Hamburg, Germany. Surviving are two daughters, Mrs. Charles Buell Dow, and Lydia G. Delemos.

(Other obituaries on page 37)

Henry Hadley, American Composer, Dies

HENRY HADLEY, American composer, conductor and honorary president of the National Association of American Composers, died at his home, 15 West Sixty-seventh Street, on Sept. 6 after a prolonged illness. He was sixty-six years old.

Dr. Hadley was born at Somerville, Mass., in 1871. He studied under Stephen A. Emery and George W. Chadwick in Boston and then went abroad pursuing violin and other musical studies in Vienna. In 1895 he returned to the United States and was appointed musical instructor in St. Paul's School, Garden City, L. I.

Dr. Hadley returned to Europe several times and in 1909 was appointed Kappelmeister at Mainz, where his one-act opera 'Safie', with text by Edward Oxenford, was produced on April 6. He also toured Europe conducting many of the principal orchestras.

In 1909 he was conductor of the Seattle Symphony and from 1911 to 1915 led the San Francisco Orchestra. For the next seven years he was one of the associate conductors of the New York Philharmonic Orchestra and he conducted many of the Stadium concerts in New York. For three years, from 1929 to 1932, he was conductor of the Manhattan Symphony and in 1935 led the Chicago Symphony at the World's Fair, and the concerts of the Berkshire Festival at Stockbridge, Mass., of which he was one of the founders.

His 'Azora' was produced in 1917 by the Chicago Opera Company at the Lexington Theatre, New York. Another opera 'Bianca', was favorably received by music critics and his 'Cleopatra's Night', was produced by the Metropolitan Opera Company on Jan. 31, 1920. The work was his nineteenth opus and was based on a text by Theophile Gautier, 'La Nuit de Cleopatre'. This opera was warmly received. Dr. Hadley also had another, earlier work in the same form to his credit, the comic opera, 'Nancy Brown.'

Symphonic and Choral Works

His first Symphony, 'Youth and Life', unpublished, was performed at a concert of the Manuscript Society of New York by an orchestra under Anton Seidl on Dec. 16, 1897. In 1901 his Second Symphony, 'The Seasons', Op. 30, won two prizes, the Paderewski Prize and the Prize of the New England Conservatory of Music. In 1899 his cantata 'In Music's Praise', gained a prize offered by the publishing house of O. Ditson in Boston and was produced by the People's Choral Union of New York under Frank Damrosch. In 1909 he led the first performance of his Rhapsody for Orchestra, 'The Culpit Fay', which won the \$1,000 prize of the National Federation of Women's Clubs, in Chicago. A symphonic poem, 'The Ocean' was first given by the New York Philharmonic Symphony on Nov. 17, 1920, and a Christmas cantata, 'Prophecy and Fulfillment', was sung at a children's concert of the Philadelphia Orchestra in Dec., 1921. His 'Resurgam', Op. 98, for soloists, chorus and orchestra was first performed at a Cincinnati Music Festival in 1923 and by the London Choral Society at Queen's Hall on April 8, 1924, when 'The Ocean' was also conducted by the composer.

Dr. Hadley also traveled extensively, conducting orchestras in Tokyo, Japan, and throughout Argentina.

He was made a Doctor of Music by Tufts College in 1925, was a member of the National Institute of Arts and Letters, of the American Academy of Arts and Letters, American Society of Composers, Authors and Publishers, the Lambs Club and the Bohemians of San Francisco. He succeeded Victor Herbert as conductor of the Friendly Sons of St. Patrick. The French Government also awarded Dr. Hadley the Order of Merit. In addition to the works mentioned Dr. Hadley composed more than 150 songs, two other concert overtures, seven operettas, two ad-



Henry Hadley

ditional symphonies, suites, tone-poems and cantatas.

The near relatives who survive are his widow, Inez Barbour Hadley, soprano, and his mother, Mrs. Samuel Henry Hadley of Boston.

Funeral services for Dr. Hadley were held at the Brick Presbyterian Church, Thirty-seventh street and Fifth Avenue, on Sept. 8. Persons prominent in the fields of music and the theatre were included among the honorary pallbearers. They were: Gene Buck, Ernest Hutcheson, Georges Barrère, Leon Barzin, Philip James, Sigmund Spaeth, Lawrence Tibbett, John Charles Thomas, Lamar Hardy, Dr. Walter Damrosch, C. C. Birchard, Walter Fischer, George Fischer, Ernest Schelling, Deems Taylor, Albert Stoessel, Alexander Smallens, Edgar Stillman-Kelley, Josef Lhevinne and Edward Johnson.

Also Otis Skinner, Louis K. Anspacher, Efrem Zimbalist, Dr. Carl Engel, Fabien Sevitzyk, Richard Hale, Justice Francis Martin, Leopold Godowsky, Charles Triller, Leopold Stokowski, Nikolai Sokoloff, Eugene Goossens, Howard Barlow, Frank Black, John Tasker Howard, Daniel Frohman, Arthur Fiedler, Chalmers Clifton, Edwin Franko Goldman, Richard Hageman, A. Walter Kramer, Olin Downes, Horace Johnson, Frank La Forge, Oley Speaks, Charles Baker, Raymond Hubbell, George W. Meyer, John G. Paine, Irving Caesar, Joseph Young and Fred E. Ahlert.

On Sept. 7 the American Academy of Arts and Letters made public its tribute to Dr. Hadley in the form of a letter of condolence. It was signed by Dr. Nicholas Murray Butler, president; Wilbur L. Cross, chancellor, and Robert Underwood Johnson, secretary.

Mrs. Rose Shilkret

Mrs. Rose Shilkret, mother of Nathaniel Shilkret, composer and conductor for radio and the movies, died on Aug. 17 at the Post Graduate Hospital. Her age was seventy. Three other sons, Lew, Jack, and Dr. Harry Shilkret, and a daughter, Mrs. Ray Baker, survive.

Minna Ott

CHICAGO, Sept. 7.—Mrs. Minna Ott, mother of Bertha Ott, concert manager, is dead at the age of eighty-nine. Mrs. Ott was born in Germany and had lived in Chicago since 1866. Another daughter, Emma, and son, Hugo, also survive.

William Weaver

William Weaver, theatrical costume designer, died on Aug. 14 in Beekman Street Hospital after a week's illness. He was forty-seven. An expert on period costumes, Mr. Weaver had contributed to several

TORONTO CONTINUES

Stewart Conducts All-Wagner Program—Four Soloists Appear in Concerts

TORONTO, Sept. 10.—The Promenade Symphony concerts under Reginald Stewart continued to draw large audiences throughout the warm summer months. Audiences ranging between 5,000 and 8,000 have attended. The assisting artists which have featured this season's concerts have added to the drawing power of the orchestra. Many of the younger and not so well-known artists have made a first Canadian appearance this season.

The outstanding concert of the series was the all-Wagner program of Aug. 5. Emily Roosevelt, soprano, was the assisting artist. This was Miss Roosevelt's first appearance in Toronto and she aroused enthusiastic interest by her much more than competent singing of 'Elsa's Dream' from 'Lohengrin' and the 'Liebestod' from 'Tristan and Isolde.' The orchestral program included, 'Siegfried's Rhine Journey and Funeral March' from 'The Twilight of the Gods', the Prelude to 'Tannhäuser' and the Prelude to 'Die Meistersinger'.

Delius Concerto Heard

Evlyn Howard-Jones, English pianist, who was conducting master classes in piano in this city, appeared as soloist on Aug. 12. Mr. Howard-Jones played the Delius Piano Concerto in C Minor and as solo numbers, a group by Liszt. He was repeatedly recalled and among his encores gave an impressive performance of Bach's Fuga Alla Gigue. Delius's 'The Brigg Fair' and 'On Hearing the First Cuckoo in Spring', 'The Swan of Tuonela' by Sibelius and de Falla's 'La Vida Breve' completed a thoroughly enjoyable program.

productions of the Metropolitan Opera Company. His father, Dr. A. B. Weaver, and a brother, A. B. Weaver, Jr., both of Asheville, N. C., survive.

Albert Fowler

GLENS FALLS, N. Y., Aug. 4.—Albert Nelson Cheney Fowler, local business man, playwright and author, died at his home on Aug. 3 at the age of sixty-five. The author of several plays, he was best known for his comic opera 'The Tattooed Man', for which the score was written by Victor Herbert. The musical comedy was staged in 1907 by Charles Dillingham in the old Criterion Theatre, N. Y. He is survived by his widow, the former Edith Duell.

Louise Powers McCarthy

CINCINNATI, O., Aug. 21.—Mrs. Louise Powers McCarthy, organist, pianist, charter member of the Clifton Music Club and a member of the Cincinnati Orchestra Women's committee, died yesterday at Chautauqua. Born in Richmond, Ind., she was a graduate of the Cincinnati Conservatory of Music.

Pierre Hel

LILLE, FRANCE, Aug. 18.—Pierre Hel, violin maker, died on July 13. He was born at Lille in 1885, the son of Joseph Hel, also a renowned violin-maker. He constructed 425 violins, violas and 'cellos during his lifetime, and his masterpieces are on view at the 1937 Paris International Exposition.

Nicholas John Tynan

SOUTH ORANGE, N. J., July 10.—Nicholas John Tynan, baritone, soloist for eighteen years at St. Patrick's Cathedral, Newark, died at his home here on July 8, in his fifty-second year. He had been president of and soloist at the old Newark Music Festival for twelve years and had

PROMENADE EVENTS

On Aug. 19, Stephen Hero, violinist, played the 'Symphonie Espagnole' by Lalo. Mr. Hero was very well received and responded with several encores. The orchestra gave an intelligent performance of Tchaikovsky's Fourth Symphony.

Amparo Iturbi, pianist, appeared as soloist with the orchestra on Sept. 2, playing the Schumann Concerto for Piano and Orchestra in A Minor, with brilliant color and genuine musicianship. She was repeatedly recalled and was accorded an enthusiastic ovation by the large audience. Mr. Stewart conducted the orchestra in a delightful performance of the 'Rosamunde' Overture of Schubert as the opening number. The second part of the concert was an impressive playing of Tchaikovsky's Sixth Symphony in B Minor.

The Promenade Concerts which opened on June 3 will continue throughout September and October until the opening of the regular season of the Toronto Symphony the latter part of October. Twenty concerts of the Promenade Symphony have been planned. The attendance since the opening concert has exceeded all past years. In many cases the arena of the University of Toronto, where the concerts are held, has been sold out and hundreds have been unable to secure admission.

ROBERT H. ROBERTS

Angélica Fernández Coming to the United States

Angélica Fernández, young pianist who has concertized extensively in Cuba, will come to the United States at the end of September to give a series of recitals and to coach with Manfred Malkin.

been associated with Millo Picco at his music school in New York for fourteen years.

Clara K. Heflebower

FALMOUTH, MASS., Sept. 7.—Mrs. Clara K. Heflebower, wife of Dr. Robert C. Heflebower, physician, of Cincinnati, died yesterday at her summer home of a heart ailment. A former concert singer, Mrs. Heflebower was also president of the National League of American Pen Women. A son by a previous marriage, Dr. Herman Keck, of Fort Thomas, Ky., also survives.

Harry E. Johnson

CHICAGO, Sept. 7.—Harry E. Johnson, first French horn player of the Chicago Symphony, died recently after a brief illness. He was fifty-six years of age. He was born in Des Moines, Iowa, and for several years traveled with the Savage Opera Company. He is survived by his widow, Martha.

Alfred Wooler

SCRANTON, PA., Aug. 8.—Alfred Wooler, composer and former tenor soloist of Elm Park Church, died on Aug. 7 at his summer home. Seventy years of age, he was born in Yorkshire, England. He wrote many religious and secular songs, duets and works for piano.

S. R. Belding

ALBANY, Aug. 10.—Samuel R. Belding, Albany's oldest organist, who played for Masonic lodges for more than sixty-eight years, died on Aug. 6. He was ninety years old. He taught music for many years at the State College for Teachers in Albany and was for many years organist at the First Reformed Church.



Charles Naegele, Pianist, in York-shire, England

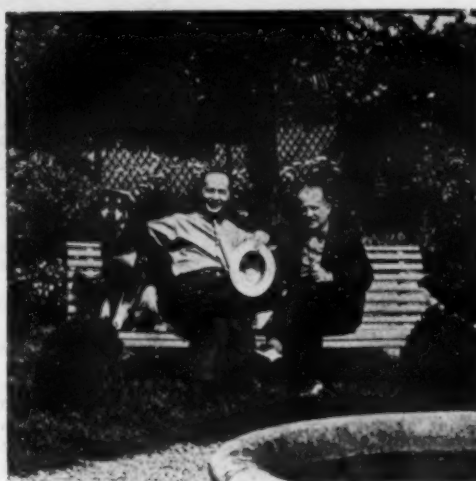


Vandy Cape, Who Made Her London Debut Recently in Her 'Singing Satires', with Franco Leoni, Composer, in Hampstead



Left: Myron Taylor, Who Sang in 'The Eternal Road' in New York, with Mrs. Taylor in Venice

Right: Pietro Yon (Left) and His Brother S. Constantino, in Settimo Vittore, Italy



Girado



Della Samoiloff in Milan, Where She Sang in Opera

Third and Fourth Volumes of Wagner-Ludwig Letters End Comprehensive Series

By DR. PAUL STEFAN

VIENNA, Sept. 1.

WITH the publication of the third and fourth volumes the very informative correspondence of Wagner and King Ludwig II comes to an end, only a few months after the first volume made its appearance. The third volume covers the period from 1871 to Wagner's death, which his friend, "Parsifal" as he is called again and again in this correspondence, survived by several years. The fourth volume contains only the supplements and documentations, which are, to be sure, extremely interesting and which arrange themselves around Wagner into a cosmic picture, of a comprehensiveness such as one has scarcely ever before had to such an extent. All honor to the scholarship and painstaking care of the editor, Dr. Otto Strobel, archivist of Bayreuth!

First 'Rheingold' Performance

One may perhaps recall from previous reports that an occasional cloud cast its shadow upon the relationship between Wagner and the King after the first ecstatic years, especially when Wagner came to realize that the King insisted upon his agreement, according to which the rights to the first performances of the Ring tetralogy were assured to him. Over against this, Wagner demanded performances of a perfection such as he alone could guarantee. Because this perfection, despite all Wagner's despotic measures and threats, was not to be attained even remotely in Munich, he conceived the idea of abandoning the Bavarian capital and therewith the King as well, and of focusing his attention upon a festival of his very own in Bayreuth. The King had compelled performances of 'Rheingold' and 'Walküre' in Munich. When he now called for the score of 'Siegfried,' however (in 1871 and again in 1872), Wagner resorted to trickery. He informed the King that it was not yet finished. The editor of the correspondence calls this "artistic self-defense." Indeed, Wagner even denied the validity of the compact, in so far as he should thereby be compelled to surrender the rights of production.

This did not deter him, when the cornerstone of the Festival Hall was laid (May 22, 1872, on Wagner's fifty-

ninth birthday), from proposing a pretty toast to the cultural achievement of his royal patron, the text of which is now recorded for the first time. The funds for his project had been donated to Wagner without any contributions from the German princes; but even though the Sultan of Turkey and the Khedive of Egypt had contributed, the funds were insufficient. Twice the King had to help out by underwriting guarantees, otherwise the construction would have come to a standstill. The first Festival of 1876 resulted in a tremendous triumph artistically, but a deficit of 150,000 marks, which mounted even higher in the course of settlement. Wagner tried to cover it with six concerts in London, but this failed. At this time he thought again and again of emigrating with his family to America where better chances seemed to beckon to him. King Ludwig II was exceedingly stirred up over this, but could not do anything for his friend at first because his own funds were at a low ebb. When the need was greatest, he donated over 311,000 marks, which were entered on the books under separate items from the cabinet fund and the funds of the court theatre. Then for the first time the balanced accounts of the Bayreuth enterprise showed a small surplus.

'The Ring' Released to the World

One thing, however, proved necessary at once. Wagner could no longer think of reserving the tetralogy for Bayreuth. A year after the first festival he had to turn the operas over to Angelo Neumann, who undertook mammoth tours with the whole large apparatus of the four evenings. Neumann, ultimately the manager of the German Theatre in Prague, was a Jew, but Wagner did not allow himself to be deterred by his fundamental anti-Semitism from getting along well with the Jewish artists and promoters of art, who were devoted to him. Indeed, he writes to the King that strangely enough he finds practically his only active assistance these days among Jews. The correspondence also helps to clear up how it was that Wagner later on asked for Hermann Levi, the son of a rabbi, for the first conductor of 'Parsifal'. Perhaps he would rather have designated someone else, but he would have received the Munich court orchestra with Levi, the royal music master,

or not at all. Moreover, there were so many wild accusations of a secret understanding between Levi and Cosima, that Wagner as a gentleman could not afford to give up Levi. As things turned out, he was well satisfied with that.

Much Politics in Letters

There is much talk about politics in these letters. Wagner, bent on the most extreme 'activism,' which later, to be sure, gives way to a strong resignation, draws up whole political programs, exhorts Bavaria to act as intermediary between Prussia and Austria, fights against the institution of standing armies, which he would have replaced by a militia. Against the 'Reich,' the Big-Prussian policy, centralization, impossible for Germany, sharp words are uttered. Wagner is even less qualified to be looked upon as a 'forerunner' of national socialism after the publication of this correspondence than before. His son Siegfried, while he is still but a child, he wants exempted from military service and the King is thoroughly in sympathy with this point of view.

But let us speak again solely of art and of the human relationship of the two friends. Wagner is working, towards the end of the seventies, at the completion of 'Parsifal,' in absolute seclusion from the world; he calls it the happiest time of his life. In 1880 his health, which is failing constantly compels him to a protracted sojourn in Italy and the King once more donates a sum to prevent his friend from returning too soon. In October, Wagner begins the journey home. He stays in Munich two weeks, is with his friend a good deal of the time, no longer in the same blaze of ecstasy, but still in the old enthusiasm, and he twice conducts the 'Parsifal' Prelude and a portion of 'Lohengrin' at special performances for the King, who now shuns people altogether. A diary of the King, published years ago in Liechtenstein, was interpreted to the effect that Ludwig at that time listened to a performance of 'Aida' with Wagner; this, however, was not true. On the same evening Wag-

ner attended a farce in the suburbs. The friends did not meet again thereafter. The King did not attend any 'Parsifal' performance in 1882; he was always on the point of coming, but regularly succumbed to his morbid diffidence or some other illness.

Intense was his grief, when Wagner died in Venice on Feb. 13, 1883. For hours on end the King remained alone. When the train with Wagner's body arrived at the Bavarian frontier four days later, a special emissary delivered a very beautiful letter from the King to Cosima. Wagner's last communication to the King had ended with the words: "And so may the circle of my existence today close once again with the remembrance of the favors, in whose precious enjoyment I remain ever the eternal possession of my adored master and friend. Richard Wagner."

Saidenberg Symphonietta Plans New Series

CHICAGO, Sept. 10.—The Saidenberg Symphonietta, Daniel Saidenberg, conductor, an ensemble of eighteen members, will give a series of four concerts in the Fall and Winter seasons, at the Goodman Theatre. Three guest artists will be heard: Jacques Gordon, violinist; Harold Bauer, pianist, and Eleanor Block and her dance group.

NBC Again Offers Music Appreciation Hour Series

NBC's Music Appreciation Hour will begin its tenth consecutive season of weekly broadcasts on Oct. 15, again offering to schools and colleges of America a progressive course in the appreciation of music, conducted by Walter Damrosch.

Milan V. Petrovic Gets Doctor's Degree

CINCINNATI, Sept. 10.—Milan Velimir Petrovic recently received the honorary degree of Doctor of Music from the Boguslawski College of Music, Chicago. Mr. Petrovic is a member of the voice faculty of the Cincinnati Conservatory of Music.

R. L.